

THE DIAPASON

OCTOBER, 1994



St. Matthew Roman Catholic Church, Champaign, IL
Specification on page 19

Here & There

The Association of Lutheran Church Musicians (ALCM) and Central Lutheran Church (Minneapolis) will host a Hymn Festival, *When in Our Music, God is Glorified*, on October 8, led by organist John Ferguson and the St. Olaf Choir, directed by Anton Armstrong. The event is offered as part of a series celebrating Central Lutheran Church's 75th anniversary. With this festival the ALCM will be inaugurating a new series of recordings under its own label. The recordings will be available in CD and cassettes in mid-November. For information: 1-800/624-ALCM; for information on the hymn festival contact David Cherwien, President of ALCM, at 612/927-8849.

The Church of St. Ann & the Holy Trinity, Brooklyn Heights, NY, has announced its fall series of organ recitals. Continuing a tradition of regular recitals begun by Dudley Buck in the 1890s, the current series is being presented in order to raise money for the restoration of the historic Peabody Memorial Organ, built by E.M. Skinner in 1925 as his opus 524. All recitals take place at 4 pm: October 9, John Sherer; 10/23, David Hurd; 11/13, Richard Robertson; 11/27, Mark Bani. For information contact Director of Music Gregory Eaton, 212/924-4686.

The Music Commission of the Diocese of New Jersey will hold its annual fall workshop at St. Mary's Episcopal Church, Burlington, New Jersey, October 22 from 9:30-3:30 pm. Patrick Gardner will lead choral reading sessions with emphasis on music for Advent. For information: the Rev. E. Jesse Gaither, Chairman, St. John's Church, Salem, NJ, 609/935-1798.

An International Symposium on Jacobus Nicolaus Lemmens takes place October 22-23 in Westerlo (Antwerp), Belgium. Joris Verdin is artistic director. The schedule includes lectures and concerts, with such presenters as Frans Holemans, Joël-Marie Fauquet, Kurt Lueders, Luc Lannoo, Michel Jurine, Jef Anaf, Hermann J. Busch, Jean-Luc Perrot, Ton Van Eck, and others. For information: Gemeentebestuur Westerlo, Boerenkrijglaan 61, 2260 Westerlo, Belgium; tel (014) 54-11-11; fax (014) 54-11-54.

Concordia University, River Forest, IL, will present its 30th annual Lectures in Church Music October 23-25. The schedule includes concerts, lectures, worship, publishers' showcases, and workshops, with presenters Luc Ponet, Carl Schalk, Austin Lovelace, William Rowan, Paul Bouman, and others. For information: The College of Continuing Education, Concordia University, 7400 Augusta St., River Forest, IL 60305-1499; 708/209-3024 or 708/209-3060.

St. Mark's Episcopal Church, Berkeley, CA, will present its 7th annual Hymn Workshop November 5, featuring David Hurd. Mr. Hurd will discuss choosing hymn texts and providing appropriate music for them and for other parts of the worship service. The workshops are in memory of the Rev. Norman C. Mealy, former professor of church music at the Church Divinity School of the Pacific. For information: 510/848-5107.

The Lancaster (PA) AGO chapter and St. Stephen's Church will sponsor a series of Historical Organ Recitals for the next three seasons: November 6, Bach traditions in France; March 26, 1995, all Vierne; November 12, 1995, French Romantic composers not in the Lemmens tradition; March 24, 1996, Post-Romantic French composers; November 10, 1996, all Dupré. Performers on the November 6, 1994 program include Peter Brown,

Roger Kurtz, Richard Fritsch, Christopher Henkel, John Huber, and Carl Schroeder. For information: Carl Schroeder, 626 Jane Ave., Mount Joy, PA 17552; 717/653-9608.

The Music Teachers National Association (MTNA) has called for proposals for its 1996 national convention, to be held March 23-28 in Kansas City, MO. Papers, panels, performances, lecture-recitals, demonstrations, research, and creative projects are invited. Proposals must be postmarked no later than November 25, 1994. For information: 1996 Convention Program Steering Committee, MTNA, The Carew Tower, 441 Vine St., Suite 505, Cincinnati, OH 45202-2814; 513/421-1420.

The Midwestern Historical Keyboard Society will hold its 1995 annual meeting/convention May 18-20, 1995 at the University of Michigan, Ann Arbor. One highlight of the meeting will be a special "Beethoven Day," devoted to the piano music of Beethoven, and emphasizing the evolution of performance practice from that time to the present, with a concert of chamber music which includes piano, and Sandra Rosenblum as guest speaker. In addition, builders of harpsichords, clavichords, and fortepianos will have instruments on display. Other exhibits will include books, music, and recordings. The schedule also includes a session on 20th-century compositions for early keyboard instruments, a tour of the Stearns Collection of Musical Instruments, a visit to the University of Michigan's recent Fisk organ, and a concert by U-M harpsichordist Edward Parmentier. For information: David Sutherland, MHKS, 801 Miner St., Ann Arbor, MI 48103; 313/662-9539.

Abstracts of papers and proposals for performances are being requested for this meeting. Topics should be relevant to historic keyboard instruments, their repertoire, performance practices, construction, history, etc. Special emphasis will be placed on performance practice of Beethoven's piano music, and on 20th-century compositions for historic keyboard instruments. Presentations should be limited to 25 minutes, with five minutes for discussion. Proposal deadline is October 15; they may be sent to Marcellene Hawk Mayhall, 215 Redondo Rd., Youngstown, OH 44504.

The Académie André Marchal announced the second "Prix André Marchal" competition in improvisation and performance. Held at the Église St-Martin, Biarritz, April 20-22, 1995, the jury for the competition will be chaired by Marie-Claire Alain. Deadline for applications is December 31, 1994. For information: Concours International d'Orgue—Prix André Marchal, 22 Avenue Victor Hugo, 64200 Biarritz, France.

The dates for the **1995 Fort Wayne Competition** have been announced. The finals will take place at the First Presbyterian Church in Fort Wayne, IN on April 22, 1995. The first-place winner will receive a cash prize of \$1,000 and an appearance on May 23 on the church's Music Series. The second-place winner will receive a cash prize of \$500. The deadline for preliminary tape recordings is January 31, 1995. For information: National Organ Playing Competition, First Presbyterian Church, 300 W. Wayne St., Fort Wayne, IN 46802; 219/426-7421. The competition is sponsored by the First Presbyterian Church Music Series, with additional support by a corporate grant from the Quimby Organ Company.

The American Guild of Organists and ECS Publishing have announced the Fifth Biennial Competition in Choral Composition. The winner will receive \$2,000 and publication by ECS

THE DIAPASON

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Official Journal of the International Society for Organ History and Preservation

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Publishing, and performances at 1995 regional conventions and the 1996 national AGO convention in New York City. The composition should be one work for SATB chorus and organ, from 3 to 5 minutes in length, in which the organ plays a distinctive and significant role. The text should be suitable for religious series of various kinds. The work submitted must be unpublished. Competitors must be citizens of the United States, Canada, or Mexico; there is no age restriction. Compositions and entry forms must be postmarked by December 31. For information: 1994-95 AGO/ECS Publishing Award in Choral Composition, American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10115; tel 212/870-2310; fax 212/870-2163.

The International Trumpet Guild has announced its 1995 Trumpet and Organ Composition Contest. First prize \$1,500; second prize \$750. The work should be a new composition written during 1993-95, unperformed, 10 to 20 minutes in length. Deadline for receiving manuscripts and tape recordings is January 1, 1995. For contest rules and information, contact Larry Johnson, P.O. Box 141, Redlands, CA 92373; 909/793-0513.

The Harrisburg AGO chapter has announced the Violette Cassel Organ Performance Competition to be held June 3, 1995 at Camp Hill Presbyterian Church, Camp Hill, PA. A \$600 award has been set up for the competition, which is open to Pennsylvania residents

aged 17-25 who are currently studying organ. For information: David Binkley, Camp Hill Presbyterian Church, 101 N. 23rd St., Camp Hill, PA 17011-3898; 717/737-0488.

A free compact disc is available from **RMC Classics** of the AGO Convention recital by Wolfgang Rübsam, with works by Buxtehude, Bach and Reger performed on the Fisk organ at Southern Methodist University. Additional works by deGrigny, Tourenmire and Zwillich are played by Robert Anderson. This limited edition may be ordered from RMC Classics, 46 South 700 East, Valparaiso, IN 46383, by sending \$2.50 (check) for first class postage and packaging.

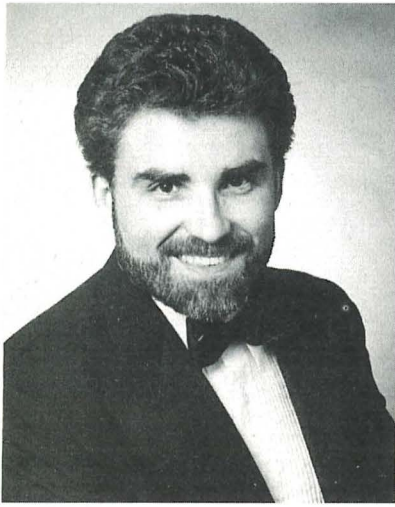
Corrections and Clarifications

Regarding the article, "Some thoughts on reed tongue thickness," by Herbert L. Huestis, published in the July, 1994 issue of THE DIAPASON, the following letter was sent to the author:

"I found your article on [reed] tongue thickness informative and interesting. Of course, I also enjoyed John Brombaugh's remark about Henry [Willis], but I'm not sure whether it was Henry IV who made that remark about Bonavia-Hunt. When the book came out in the early 1950s, Henry was still a teenager, but his comment could have been made more recently; or it might have been Henry III, who apparently was quite a character, too."

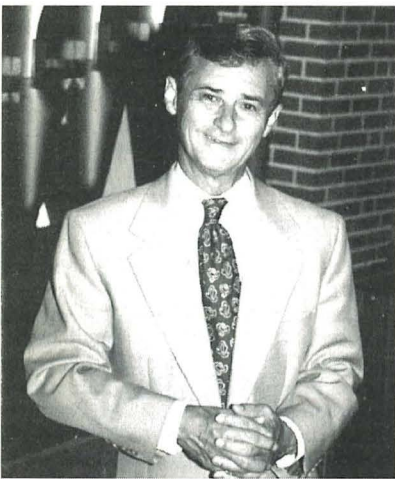
Hellmuth Wolff
Laval, Québec

Appointments



F. Allen Artz, III

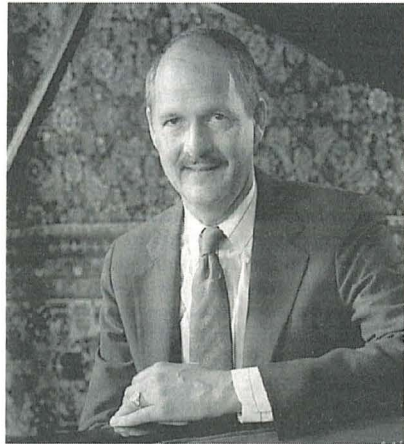
F. Allen Artz, III, has been appointed Associate Director of Music/Organist at the Cathedral of the Sacred Heart, Newark, NJ. Mr. Artz holds a Bachelor's degree from Elizabethtown College, Elizabethtown, PA, where he studied organ with Carl Shull, and the MA from Montclair State University, Montclair, NY, where he was a student of Jon Gillock. His duties at Sacred Heart Cathedral include accompanying the semi-professional choir at the Sunday solemn noon mass, service playing, and occasional choral preparation and conducting. He continues to serve as Director of Music at the Far Brook School in Short Hills, NJ, and also as Director of Music/Organist at the First Congregational Church in Park Ridge, NJ. Mr. Artz is a member of the AGO, the American Choral Directors' Association, the Association of Lutheran Church Musicians, and the Madrigal Singers of Westfield, NJ. He has served as clinician for the Newark Regional AGO convention in 1993, the Paterson Diocese (R.C.) Choir Festival, and various AGO chapter events in Pennsylvania. He will perform four concerts in the Ukraine during the summer of 1995.



Ralph Kneeream

Ralph Kneeream has been appointed Organist and Choirmaster of St. Gregory's Episcopal Church, Boca Raton, FL, where he will direct the adult choir, develop a children's choir program, play the new 52-rank Austin organ, and coordinate the concert series. Kneeream holds the DMus from Northwestern University, where his principal teachers were Richard Enright and Wolfgang Rübsam, and has done private study with Claire Coci, Marcel Dupré, Maurice and Marie-Madeleine Durufflé, and André Marchal, along with advanced study in musical analysis with Nadia Boulanger. Searle Wright was his principal mentor. He has served churches in Pennsylvania, New Jersey, New York, and Illinois, including eight years as associate organist of St. Paul's Chapel, Columbia University. He has played recitals in America and Europe, including three programs at Notre Dame Cathedral, Paris. He taught organ at Columbia University, was the organist for the French Graduate School at Mid-

debury College, chaired the music department at Blair Academy, Blairstown, NJ, and has been a guest lecturer at the University of Michigan. He has recorded for Kapp Records and Composers Recordings, and was organist for the NBC News film "The Louvre." Kneeream also holds a master's degree in French from Columbia University, and has taught French at high school and university levels. He has published English translations of Charles Tournemire's study on César Franck, Marcel Dupré's autobiography *Recollections*, and Maurice Durufflé's article on Vierne and Tournemire.



Leon Nelson

Leon Nelson has been appointed Director of Music at First Presbyterian Church, Arlington Heights, IL. Mr. Nelson holds degrees from Moody Bible Institute, Trinity College, and Northwestern University in organ, church music, and choral conducting, respectively. He will conduct the 80-voice Chancel Choir, the Westminster High School Choir, the Junior High Carol Choir, and the handbell choirs, as well as develop a concert series for the 2,700-member congregation. Nelson leaves a similar post at First Presbyterian Church, Deerfield, IL, where he served for 23 years. There he developed a graded choir program, handbell choirs, a concert series, and an organ competition. He also serves on the music faculty at North Park College in Chicago as instructor of organ.



Larry S. Roo

Larry S. Roo has been named Director of Music/Organist at the United Methodist Church of Whitefish Bay in suburban Milwaukee, WI. He has served as organist at the church since 1987, and will additionally be responsible for directing the Sanctuary Choir and the church orchestra. In addition he will oversee a department which includes 14 choirs and the "Music at High Noon" series. Mr. Roo holds the BMEd from VanderCook College of Music in Chicago, with graduate work at Illinois Wesleyan University in Bloomington, IL. Organ study has been with Robert Lodine, Lillian McCord, and Sr. Theophane Hytrek.

Richard E. Thorne has been appointed Choral Music Coordinator for Carl Fischer, Inc., the New York-based music publisher. Thorne holds degrees from Mansfield State and Penn State

Universities, and has also studied at Indiana University and Northwestern University. Prior to joining Fischer, he served as vice president and associate editor at Hinshaw Music. Mr. Thorne will oversee Fischer's choral music program, helping to select, publish, and promote new materials.

Here & There



Catharine Crozier

Catharine Crozier is featured on a new CD recording, *Things Visible and Invisible*, on the Delos label (DE 3147). Recorded on the Rosales opus 11 organ at Trinity Episcopal Church, Portland, OR, the disc includes Messiaen, *Messe de la Pentecôte*; Langlais, *Trois Paraphrases Grégorienne*; and Alain, *Trois Danses*. For information: Delos International, 1645 N. Vine Ave., Suite 340, Hollywood, CA 90028-8824; 800/364-0645.



Christine Rutledge and Boyd Jones

Premieres of *Chimera*, a three-movement work for viola and harpsichord by Craig First, were performed by Christine Rutledge (viola) and **Boyd Jones** (harpsichord) in March 1994 at Centre College (KY), Berea College (KY), Western Kentucky University, and the University of Notre Dame. Mr. First, a faculty member at the School of Music of Northwestern University, composed the piece on joint commission from Ms. Rutledge, a faculty member at Notre Dame, and Mr. Jones, a faculty member at the School of Church Music of The Southern Baptist Theological Seminary, Louisville.

Ann Labounsky is featured on a new CD recording, *Jean Langlais Complete Organ Works*, Volume VI, on the Musical Heritage Society label (523622K). The two-disc set includes *Talitha Koum*, *Quatre Pièces pour Orgue*, *Christmas Carol Hymn Settings for Organ*, *American Folk-Hymn Settings*, *Office de la Fête de la Sainte-Trinité*, and *Douze Versets*, recorded at the Methuen Memorial Music Hall. For information: Musical Heritage Society, 1710 Highway 35, Ocean, NJ 07712.



Maija Lehtonen

Finnish organist **Maija Lehtonen** performs recitals this month in North America: October 14/15, concert and workshop at Augsburg College, Minneapolis, MN; October 16, St. Paul's Church, Thunder Bay, Ontario (Royal Canadian College of Organists); and October 23, First (Park) Congregational Church, Grand Rapids, MI. Ms. Lehtonen will be performing duo recitals with violinist Manfred Gräsbeck, with works of Bach, Handel, Salonen, Mendelssohn, Kreisler, Sibelius, Olsson, Merikanto, and Bossi. Born in Helsinki in 1962, Maija Lehtonen studied at the Sibelius Academy, taking her organist's diploma in 1982. She then studied with Jon Laukvik in Stuttgart, Guy Bovet in Lausanne, and Marie-Claire Alain in Paris. Her competition awards include a First Prize in the Nordic Organ Competition in Lahti, Finland. She has appeared throughout Scandinavia, Europe and Russia. In 1988 she became the first Finnish organist to play at the Royal Festival Hall in London, and was named Finland Festivals Young Artist of the Year. For information on the concert tour, contact J. Audrey Ellison, International Artists' Management; tel 071-381-9751; fax 071-381-2406.

Marilyn Mason played seven concerts in Germany and Poland this past August. She also conducted The University of Michigan Historic Organ Tour XXXI to Germany, "In the Steps of Bach," August 3-18. Tour members played concerts in Mühlhausen and Gera. Professor Mason also served as a judge at the International Festival of Organ Playing in Szczecin and Kamien Pomorski, Poland.



Frances Nobert

Frances Nobert participated in the First Annual Colorado Music Fest at the University of Southern Colorado at Pueblo, July 4-9. She presented a solo organ concert and performed with Orpha Ochse for a lecture-recital on "French Organ Music of the 19th Century." Dr. Nobert is Associate Professor of Music and College Organist at Whittier College in Whittier, CA.

Welsh organist **Iain Quinn** spent August in Brazil as Travelling Fellow of the Winston Churchill Memorial Trust, performing in the first São Paulo inter-

national organ festival and researching Brazil's eight Cavallé-Coll organs. From there he travelled to New York City to become, for two terms, a British organ scholar at the Juilliard School. During this season he will also tour Portugal and return to the U.K. for recitals at Fairfield Halls, Croydon, and the Church of the Most Holy Redeemer, London. His first compact disc is due out in January on the Merlin label, featuring premiere recordings of works by Wilfred Josephs and Icelandic composer Áskell Másson, recorded on the Klais organ of the Hallgrímskirkja in Reykjavik. Already scheduled for 1995 are his New York debut at Riverside Church, a WGBH broadcast in Boston, recitals in Philadelphia, Seattle, San Francisco, and Salt Lake City, two March appearances in London, and a German tour with recitals in Berlin, Wiesbaden, and Limburg.



Pieter A. Visser

of the Education and Examination Committees. Currently he is second vice-president of the International Society of Organbuilders (ISO), and is an adjunct member of the faculty of Rice University in Houston.

Robert P. Wetzler has been granted a composer award again this year by A.S.C.A.P. (American Society of Composers, Authors, and Publishers). Director of Publications for A.M.S.I. Music Publishers, Wetzler has nearly 300 published musical compositions with several U.S. publishers, has written numerous articles for journals, and co-authored *Seasons and Symbols; a Handbook on the Church Year*.

Ars Musica Chicago held a Renaissance Workshop for singers and dancers July 23-31. The workshop emphasized the music of Palestrina and Lasso, and was held in conjunction with the North Lakeside Cultural Center and Loyola University of Chicago. The event combined a scholarly conference on music in Renaissance culture with a chamber concert at Loyola's Madonna della Strada chapel, which included excerpts from Palestrina's *Missa Assumpta est Maria*. The faculty included Stephen Blackwelder, madrigal chorus; Robert Finster, motet choir; Linda Graham, Renaissance dance; Andrew Schultze, voice; and Enrique Arias, musicology. Next year Ars Musica Chicago plans a workshop on the music of Bach and Handel to be held at the same locations from July 18-25, 1995. For information: Ars Musica Chicago, North Lakeside Cultural Center, 6219 N. Sheridan, Chicago, IL 60660.

The Choir of Covenant Presbyterian Church, Charlotte, NC, made a concert tour of Italy and Austria July 3-18 under the direction of **Richard Peek**, with **Betty Peek** as accompanist. They sang at the Basilica of Santa Croce in Florence, and performed Schubert's *Mass in G* with strings at St. Stefans in Vienna. The choir also sang Poulenc's *Gloria* and Haydn's *Harmoniemesse* at the Salzburg Church Music Festival, as well as a concert at Melk Abbey. The programs included music by Palestrina, Pekieli, Rossini, Noehren, Peek and Starer.



The Morning Choir of Fourth Presbyterian Church, Chicago, Morgan Simmons, organist and choirmaster, at St. Paul's Within the Walls, Rome.

Members of the **Morning Choir of the Fourth Presbyterian Church of Chicago**, under the direction of **Morgan Simmons**, completed a 12-day tour of Italy. The professional ensemble sang concerts at St. Paul's Within the Walls (Anglican) and the Waldensian Church in Rome, and at Santa Maria dei Ricci in Florence. **Mary Simmons** was organ accompanist. This tour, which included side trips to Pompeii, Assisi, and Orvieto, was in recognition of Morgan and Mary Simmons' 25 years of music ministry to Fourth Church.

Abendmusik-Lincoln has released a new recording, *A Festival of Carols and Music for Royal Occasions*, conducted by **Sir David Willcocks**. The live recording is from the Abendmusik-Lincoln concert series, December, 1992, at First-Plymouth Congregational Church, Lincoln, NE, and includes 19 selections performed by the Abendmusik Chorus, the Plymouth Brass, Pueri Cantores, Puellae Cantores, and Stephen Krahn, organist. \$14.95 plus \$2.50 p&h from Abendmusik-Lincoln, 2000 D St., Lincoln, NE 68502. For information: Ms. Sue Buss, 402/476-9933.

Kevin Mayhew has announced the publication of *The Complete Organ Works of J.S. Bach* edited by **Alan Ridout**. The new four-volume set contains the entire Bach organ works including recently discovered material, with the pieces printed in chronological order, introductory notes, explanation of Bach's ornaments, biographical chronology, and indexes of musical themes and chorale tunes. The complete set is hardbound in library quality with head and tail bands and gold blocking, and comes in a presentation box. For information: Kevin Mayhew Ltd, Rattlesden Bury St Edmunds, Suffolk IP30 0SZ, U.K.; fax 0449-737834.

The Symphonic Organ Society has announced the release of *Mr. Skinner's Home Movies*, a video scrapbook from the Skinner family's 16mm silent films. Ernest M. Skinner used his 16mm movie camera to capture travel and special occasions, to record family pastimes, and personalities. Some of the subjects include "The Skinner Organ Factory" with personnel, pipe-casting, voicing and demonstrations, an annual staff picnic; "Travels at Home and Abroad" including Niagara Falls, Yosemite Valley, California, Hawaii, England and France in 1924; "Skinner the Jester" with waterskiing on Lake Winnepesaukee, and a Charlie Chaplin-style "stalled on the tracks" skit; and "Famous Organ Personalities" including Henry Willis III, G. Donald Harrison, Louis Vierne, Marcel Dupré, and Charles-Marie Widor. Also included is a booklet of additional facts and fancies; \$24.00 plus \$3.25 s&h. The Symphonic Organ Society has also produced *A Skinner Photo Album 1995 Calendar*, which includes photographs by E.M. Skinner and his wife Mabel; \$12.00 plus \$1.50 s&h, from The Symphonic Organ Society, 2111 Moreno Dr., Los Angeles, CA 90039-3022.



Peterson MIDI Resource System™

Peterson Electro-Musical Products, Inc., has announced the availability of its new MIDI Resource System™, a complete MIDI interface for the pipe organ. The system features a control panel that displays all manual, channel and program assignments, and allows any of 16 MIDI channels to be assigned to the manuals and pedal. A program (or solo voice) can be played by selecting the appropriate number and sending it to remote sound modules or keyboards. An exclusive feature is the system's internal memory, which can store any number of pre-selected program changes. Through the use of pistons or stops and the "set" piston, program changes can be set and later recalled during a performance, thus designed to work in conjunction with the organ's combination system.

Through the use of a MIDI Sequencer or MIDI Data Filer, a performance can be recorded, stored to disk, and replayed at any time. The stop mapping system makes it possible for organs using the MIDI Resource System™ to faithfully reproduce a performance recorded on any organ equipped with this system. Only minor modifications are needed to install the system in an existing instrument, and it is compatible with both large and small instruments with or without solid state equipment. For further information, contact Peterson Electro-Musical Products, Inc., 11601 S. Mayfield Ave., Worth, IL 60482-2476; phone 708/388-3311.



Our Lady of Lourdes, Spokane, WA

Allen Organ Company has installed new consoles and digitally produced voices for the pipe organs at the Cathedral of Our Lady of Lourdes, Spokane, WA. The cathedral's instruments include a 1914 Kimball in the gallery,



John Stansell

John Stansell has recorded the *Six Sonatas for Organ*, opus 65, of Felix Mendelssohn Bartholdy, on the Th. Kuhn organ of the Justinuskirche, Frankfurt/Höchst, Germany. A native of Nashville, TN, where he was a student of Peter Fyfe, Stansell holds the BMus, MMus, and DMA from the Juilliard School, where his teachers were Vernon deTar and Leonard Raver. His doctoral paper dealt with the interpretation of the Mendelssohn sonatas. Robert A. Vogt engineered the recording for VQR Digital, with program notes by Wm. A. Little.

November 1994 will mark the 40th year in organ building for **Pieter A. Visser**. Mr. Visser started his career in his native Netherlands with the firm Verschueren in Heythuysen, completing his apprenticeship in December 1959. He then worked directly and indirectly for many American builders. In 1973 he co-founded Visser-Rowland Associates of Houston, TX, and has been its president, principal engineer, and general manager since its founding. The firm has built more than 100 instruments over the past 21 years. Mr. Visser is a past president of APOBA and is a co-founder of AIO, where he has served on the Board of Directors, as well as being chair

Conclave Fall '94
Southeastern Historical Keyboard Society

The Twentieth Century and Beyond
November 3 - 5, 1994
Clayton State College, Morrow, Georgia

Recitals by William Albright, organ; Igor Kipnis, harpsichord
Finals of the Aliénor Harpsichord Composition Competition
Harpsichord Music from Five Continents
Focus on Wanda Landowska and Sylvia Marlowe
Discussion of Hugh Gough and the revival movement

for information contact:
Robin Hensley
(404) 469-7511

and a 1973 Gorman organ in the transept. Allen supplied two identical three-manual consoles, each of which can control both pipe organs, the Maas-Rowe carillon, as well as 58 digitally produced voices by Allen. Both consoles include full MIDI capabilities. The dedication of the installation was played by Carlo Curley.

A-R Editions, Inc. has announced the publication of Antonio Salieri, *Mass in D Major*, edited by Jane Schatkin Hettrick; Vol. 39 in Recent Researches in the Music of the Classical Era; preface 25 pp, score 157 pp, \$49.50. For information: A-R Editions, Inc., 801 Deming Way, Madison, WI 53717; 608/836-9000.

Amadeus Press has announced the publication of *Olivier Messiaen: Music and Color / Conversations with Claude Samuel*. In these conversations with critic Samuel, Messiaen talks candidly about his sources of inspiration, his musical

methods, and the broad aesthetic views that led to the creation of such works as the *Turangalila-symphonie* and the opera *Saint François d'Assise*. This translation also includes an updated bibliography and discography. 296 pp, 16 b/w photos, 6" x 9" hardcover, \$29.95 plus \$4.95 shipping and handling from: Amadeus Press, 133 S.W. Second Ave., Suite 450, Portland, OR 97204-3527; tel 503/227-2878; fax 503/227-3070.

Randall M. Egan has announced the release of five new titles by **Charles Callahan**: *The Christmas Tree* (9 carol preludes); *Prelude on "In dulci jubilo"*; *Romanza on an English Tune*; *Two Reflections*; and *Three Pieces for Organ*. To mark the 25th anniversary of its initial publication, **Gerald Bales' Te Deum Laudamus** (SATB, organ, 3 trumpets) has been re-issued by Egan. The event also marked the composer's 75th birthday. For information: Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303; 800/269-EGAN.

Carillon News

By Brian Swager

Profile: House of Hope

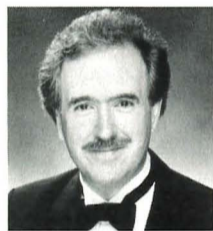
The only carillon in the Twin Cities hangs in the Gothic style tower of the House of Hope Presbyterian Church, located on Summit Street in St. Paul. The only other carillon in Minnesota is in the tower of the Plummer Building in Rochester. The history of the House of Hope carillon begins in 1921 upon the death of Charles Phelps Noyes, a trustee of the church. Mrs. Noyes donated the carillon as a lasting memorial to her husband.

The original carillon consisted of 28 bells founded by Marcel Michiels of Tournai, Belgium. Dedicated in 1923, it was the first of only four Michiels carillons that were ever installed in America.

In an attempt to correct the deficient tuning of the bells, as well as to enlarge

the instrument, the carillon has undergone several renovations, the most recent of which was in 1991. The carillon now has a range of four chromatic octaves (C to c³), with bells representing four founders. Six of the original Michiels bells remain. From Arthur Bigelow's additions in the 1950s, 21 treble bells remain. Eleven of the bass bells were made by the Paccard bellfoundry at Annecy, France. One of the bass bells and nine in the middle register were cast by Petit & Fritsen in Aarle-Rixtel, the Netherlands. All the mechanical parts of the carillon—including the keyboard, clappers, transmission system and bell frame—were replaced by the Verdin Company in the 1991 renovation.

Some of the bells have inscriptions, some of which bear witness to earlier configurations of the instrument. The inscription on the original bourdon—as is traditional—includes the donor's dedication. It sounds F-sharp. It is clear that the bell which sounds D was at one time the bourdon, as the d bell reads: "I am



Colin Andrews
Organist/Lecturer
Recording Artist
One and Two Organ
with Janette Fishell
London, England
Greenville, North Carolina



J. Melvin Butler
Organist
Organist/Choirmaster
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Peter DuBois
Organist
Second Place Winner
1988 AGO National Competition
Director of Music/Organist
Third Presbyterian Church
Rochester, New York



Linda Duckett
Organist
Professor of Music
Department of Music Chair
Mankato State University
Mankato, Minnesota



Margaret R. Evans
Organist/Lecturer
Professor of Music
Southern Oregon State College
Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



Janette Fishell
Organist/Lecturer
Assistant Professor of Music
East Carolina University
Greenville, North Carolina
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with John Rommel
Louisville Orchestra Principal Trumpet

Concert Artist Cooperative



Alexander Fiseisky
Organist
Recording Artist
Soloist
Moscow Philharmonic Society
Moscow, Russia
U.S. Tours Fall 1994, 1995 and 1996



Michael Gailit
Organist/Pianist
Piano Faculty
Academy of Music
Organist
St. Augustine's Church
Vienna, Austria
U.S. Tour Spring 1995



Lee Garrett
Organist
College Organist
Professor of Music
Lewis and Clark College
Portland, Oregon



Eileen Guenther
Organist
Minister of Music
Foundry United Methodist Church
Adjunct Professor of Music
Wesley Theological Seminary
WGMS "The Royal Instrument" Host
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Beth Zucchini
Director
892 Butternut Drive
San Rafael
California 94903
415/479-3532



Eileen Hunt
Organist/Lecturer
Organist and Music Director
Green's Farms Congregational Church
Westport, Connecticut
Southern CT State University Faculty
Organ and Oboe/English Horn
with Caesar Storlazzi



William Kuhlman
Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



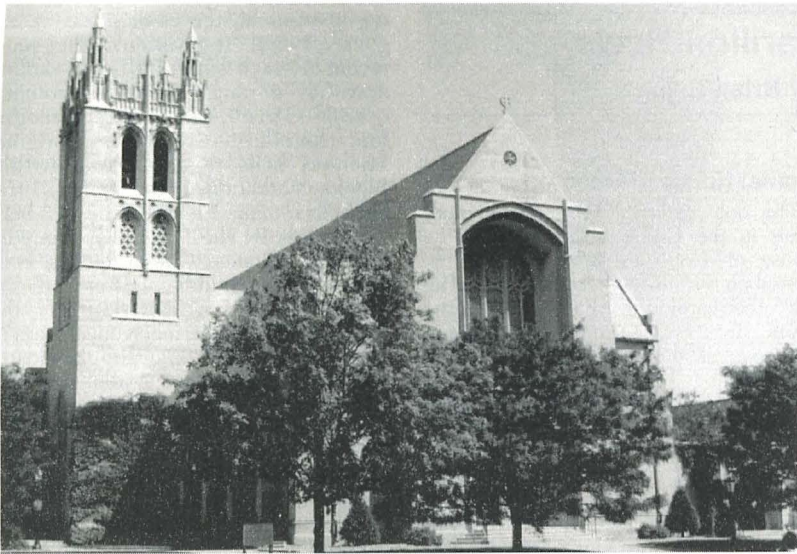
Susan Dickerson Moeser
Organist
Music Faculty
University of South Carolina
Columbia, South Carolina



Larry Palmer
Harpichordist/Organist
Professor of Harpichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Martha H. Stiehl
Organist/Harpichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin



House of Hope Presbyterian Church, St. Paul, MN

the octave of the bourdon and with my largest sister I agree on every issue." The D reads: "I sing re, and upon my note solemn but beautiful music is based." The current bourdon, C, reads: "I sing do. Glory to God in the highest and on earth peace to men of good will." One of the "G" bells reads: "Je suis la plus petite de les nouvelles cloches" (I am the lit-

tlest of the new bells). And finally, f reads: "At the sound of my voice, brighten up!"

Past carillonneurs at House of Hope include Robert Buchanan Morton, Gordon Kindy, Donald Jones, and Theophil Rusterholz. Dennis Reppen is the present carillonneur, and serves the church as assistant organist as well. He holds a

degree in organ and church music from Saint Olaf College, and spent four years at the University of Heidelberg, Germany, where he pursued doctoral studies in musicology. Mr. Reppen plays weekly, between the Sunday morning worship services, from approximately 10:15 to 10:45. During the summer, his program follows the 10:00 a.m. service. Guest artists are featured in a special 6-week summer recital series. These concerts are given on Sundays at 6:00 p.m. during July and early August.

University of Michigan Historic Tour XXX

Impressions by Father Andrew Rogers

The University of Michigan's Historic Organ Tour XXX took place May 30-June 9, travelling to Alsace, Burgundy, and Paris, France, under the direction of Marilyn Mason. You need not be an organist to join the University of Michigan Tours. If you simply love organ music, you can see the great churches and cathedrals of Europe and hear many of the great organs. The itineraries are given at the beginning of

each trip. Tour members are also free to explore independently any particular venue of interest. Next year's tours are to Portugal and Spain in June, and Holland-Czechoslovakia and Austria in August, 1995.

Playing Couperin at the Church of St. Gervais in Paris, where the Couperin family served as organist titulaires from 1656 to 1826, playing the first Cavallé-Coll at St. Denis, and playing other French compositions on such unique-sounding instruments is a thrill. In France, we played several Silbermanns, Koenings, Cavallé-Colls, Clicquots, and a Van Den Heuvel. Our tour of eleven days introduced us to many organs, including those at Ste. Madeleine's in Besançon, St. Etienne in Bourges, Chartres Cathedral, and St. Clotilde Basilica, St. Denis, St. Sulpice, and St. Eustache in Paris.

The lure of new technology has silenced many magnificent pipe organs, or otherwise irritated their organists. At Notre Dame, a problem that developed with the computer has silenced the main organ at least until November 1, 1994. The organist at Chartres, M. Bouis, expressed his dissatisfaction with the rebuilding of its organ, saying that it will be redone, again, returning to tracker action—a trend, he informed us, that was growing. Apologies were expressed also at Ste. Madeleine Church in Besançon for the heavy touch needed at the console—one which I found not unpleasant, however, as I've played many organs the last few years that were considerably more difficult to play.

It is a pleasure in France to meet great teachers, artists, and musicians influencing the minds and hearts of the audiences that they and their students are reaching. Another aspect of these tours is the opportunity to listen to the individual and gentle guidance of an instructor like Marilyn Mason, who generously assists everyone who plays; these sessions are akin to an intensive series of masterclasses.

Every organist knows the flexibility one must have when playing various instruments, adjusting one's technique and touch to each acoustical setting; for example, the swell shoe that is installed like an after-thought—too far to the right to be usable even if you have long legs; the straight pedalboards where one needs to use all toes rather than heel/toe; the variety of key actions and pressures needed; console dimensions, the white keys that are sometimes black, and the black that are white; insufficient lighting and unusual tunings; all these demand flexibility.

Members of the tour played recitals at St. Guillaume Église, Strasbourg; Ste. Madeleine Église, Besançon; St. Florentin Église, St. Florentin; and Chartres Cathedral: Gale Kramer, Mary Richards, Marilyn Candler, Father Andrew Rogers, Dale Shoemaker, and Marilyn Mason.

Some of the memorable musical moments of the tour were Andre Pagenel's performance of Messiaen's *Dieu Parmi Nous* at Bourges; Daniel Roth's improvisation at St. Sulpice, Madame Langlais' teaching from the console of Ste. Clotilde. I won't forget, either, the increasing sonority at the newly-restored organ at Ste. Madeleine Church in Besançon as the two helpful registrants worked in harmony to give Vierne's *Carillon* life under my fingers, nor their reactions to my own thrill at the sound; or the pride of the rebuilder who was present to receive our accolades for all of his efforts. One of the registrants, though he spoke minimal English, was able to tell us that he was studying with a professor who had studied with Vierne.

Many participants choose to tour



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16' Bourdon (with chests)	44	
16' Bourdon (ext. of Sw. R.Flt)	12	Common
8' Flute Harmonique	61	#47
8' Rohr Flute	73	Common
4' Flute	61	#2
4' Flute d'Amour	73	Common
2 2/3' Nazard	61	Common
16' Contra Bass	32	
8' Diapason (Swell)	73	#44
8' Diapason (Choir)	73	#48
4' Octave	61	#58
16' Gamba	73	#46
8' Cello	73	
8' Cello Celeste	73	
8' Salicional	73	#64
8' Voix Celeste	73	#64
8' Kleine Erzähler	73	Common
32' Bombarde (with chests)	12	
8' French Trumpet	73	
8' Cornopean	73	
8' Oboe d'Amore	73	Common
8' Orchestral Oboe	73	Common
8' Corno di Bassetto	73	Common
8' Tuba Mirabilis	73	15" WP
8' Vox Humana	73	Common
4' Clarion	61	

PARTS

Harp/Celesta (61 bars)	Reservoirs
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more than once. One woman made this her twelfth Michigan organ tour to Europe. One need not be fluent in French, but a little bit helps—not everyone spoke English. In preparation for the next trip, I will continue to study my French so I can more properly and thoroughly thank those involved who gave both of their time and expertise. Their faces and kindness are engraved in my memory.

Father Andrew Rogers is a student of Marilyn Mason, and with his colleague, Father James Miller, serves the Greek Orthodox Church in Saginaw, Michigan.

Book Reviews

Canterbury Tales—of New Zealand Organs from 1850 to 1885.
A Review of a documentary by Ronald G. Newton, *Organa Cantuariensia: Organs in Canterbury, New Zealand, 1850-1885.*

Separated from Australia by the Tasman sea, the North and South Islands of New Zealand are a fertile land of rich pastures, dense forests and volcanic mountains. (One of its attributes is the highest ratio of sheep and cattle to people in the world.) New Zealand is a land of settlement—first the Maoris about 750 A.D., then the British in the 19th century. By 1840, colonization was in full swing, with the assistance of the Churches of Scotland and England.

Canterbury Province is a rich farming region situated on the east coast of South Island. Its British settlers brought 21 organs from England and built 12 themselves. These instruments are superbly documented in Ronald Newton's book, *Organa Cantuariensia: Organs in Canterbury, New Zealand, 1850-1885.* Mr. Newton states that his aim was to "record and explore the basic source materials pertaining to the history of the pipe organ in Canterbury Province, from the beginning of the English settlement up to 1885."

Ronald Newton collected an immense number of documents that focus on or mention organs constructed within the 35-year period of English settlement. He catalogued comments on specifications, construction, fund raising and recitals, and chronicled eyewitness accounts, minutes of meetings, newspaper reports and the occasional diary. The fascination of this book lies in its thoughtful and logical treatment of the original source material. He has shown how contemporary references to these organs formed a "mother lode" of long forgotten but nevertheless fascinating material.

Altogether, some thirty-three organs are documented. Information is chronicled in files that pertain to each organ site. Significant events are noted which highlight the history of each organ: committee meetings, fund raising, installation, major alterations, rebuilding, enlargements, relocations, or removal.

The organs range in size from one manual, 6 stops to three manuals and 34 stops. Two-thirds of the organs were imported from England during the settlement period. These English builders included Bevington & Sons, Bishop & Starr, Bishop & Sons, Bryceson Bros., Henry Fincham, Gray & Davison, Halmshaw & Son, William Hill & Son, C. M. Holdich, Henry Jones, and Henry Willis. One builder set up shop in New Zealand—E. H. Jenkins. Two organs were built by C. Farrell and one was made in the Sunnyside Lunatic Asylum by S. H. Seager for his brother, E. H. Seager, the superintendent of the institution. The organ was well received by the press:

The organ has been built upon the premises by Mr. S. H. Seager, brother to the steward of the Asylum, and the finish and work throughout do him the utmost credit, and he has been assisted by several friends of the institution by means of contributions. During the building, which we may say has occupied twelve months, Mr. Seager has been ably assisted in the work by Mr. B. Petrie and Mr. M. Kinsman,

attendants. It is worthy of note that the whole of the ornamental work in the front of the organ was cut out by one of the patients, and any one going into the room at the time the work was going on, would be amused to notice the earnest way in which the various patients employed went into the work, the whole of the organ excepting the metal pipes and some of the wood stops, having been made at the asylum.

Of the tone of the organ we can speak in terms of highest praise. It surpasses for volume and richness of tone anything we have heard from the organs now in Christchurch.

The accounts of the press and minutes of various church meetings make fascinating reading. Records of vestry meetings, various parish gatherings, treasurers' account books, church registers and annual reports provide a "worm's eye" view of the actual decisions which enabled the purchase of an organ. From these accounts, one can see that the business of buying an organ has changed little in our own time. Here are some examples:

Weekly Press 28 August 1875:

The chairman reported that a sum of £60 was already subscribed towards an organ, and an estimate had been received from Mr. E. H. Jenkins that he would agree to build one for about £100. Mr. E. McKenna moved, Mr. R. Macfarlane seconded—"That an organ be purchased as soon as funds sufficient are subscribed." To which an amendment was moved by Mr. R. S. Bean, seconded by Mr. J. Birch, "That this expense should not at present be incurred, seeing there were other more necessary improvements wanted in the church, and the present harmonium was sufficient." The original motion was carried.

The document goes on to indicate that "a committee was appointed to canvas for subscriptions." (Perhaps the term "bean counter" could apply to Mr. R. S. Bean, who attempted to derail the purchase.)

The notes and commentaries are rendered by Ronald Newton in the vernacular of the day, with the presentation of various bits of local correspondence and newspaper extracts. Last but not least is an index of the names of organists who served where each of these organs found a home.

Local news stories rendered novel insights into the process of organbuilding, as shown by this snippet from *The Press*, January 1, 1876:

It may not be generally known that on a small scale an organ building factory has been established at Kaiapoi. The work is carried on by Mr. E. H. Jenkins. His name is already well known in connection with additions and enlargements to St. John's, St. Michael's, Southbridge Church, the Orphanage, and the erection of St. James Wesleyan Church organs, and, evidently encouraged by the prospect that further organs will be wanted, he appears to have established a perfect factory, in which he manufactures every part of the instrument except the ivory keys and the metal tubes. On the premises are two organs in progress, one with two rows of keys, and a smaller one with one row of keys. The latter is in an advanced state towards completion. The greater portion of the timber employed in its construction is New Zealand, and the builder seems to consider the native timber superior to any other in the manufacture of wooden pipes. The case of this organ is a Gothic design of Kauri timber, the twenty-five pipes to be richly illuminated. The bellows are double feeding action, and of large size, to secure an ample and steady supply of wind. The various parts appear to be put together with great care, and it is surprising to see the neatness and workmanlike manner with which each is fitted to its place.

Would that press coverage were so thorough today—and that our local builders were as well regarded as Mr. E. H. Jenkins appeared to be!

There was no shortage of detail in the press. The announcement of the decision to make a contract for the new organ at the Christchurch Anglican Cathedral went like this:

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dral, the cost to be about £1500.

Upon the whole the Commissioners have come to the conclusion that the plan least open to objection and liable to meet with general approval, is to invite a certain number of Churchmen to undertake individually to raise sums of ten pounds (£10) each. It being of course open to any person to guarantee further amounts if so disposed.

The organ was installed by the local organbuilder, E. H. Jenkins. *The Lyttelton Times* made this report on January 12, 1882:

The whole of the Cathedral organ is now unpacked, and Mr. E. H. Jenkins, who has the contract for the work, is making fair progress in setting it up. As no plans or elevations were sent out with the instrument, some little delay has been occasioned in this.

'Twas ever thus. . . How many organs have been sent to their destination with nary a word of instruction!

Of the 33 organs documented, 11 survivors are handsomely photographed. Of special interest is the variety and beauty of the pipe stencilling and elaborate colors used to finish each facade. Much of the decoration appears to be in gold leaf against vivid backgrounds of green, blue, grey, brown, gold, bronze or ivory.¹

Far from being a dry and dusty account of one small aspect of the English colonization of New Zealand, there is a proliferation of fascinating detail as the file of each organ unfolds. Mr. Newton has organized carefully documented minutiae into an appealing narrative that touches on all aspects of an organ's existence. His book reveals an astonishing amount of research and is a model for organ historians. It may be ordered from the School of Music, University of Canterbury, Christchurch, NZ for \$45.00 (NZ); Library of Congress: ISSN 0112-4730, ISBN 0 908718-03-9, 1991, Ronald G. Newton.

—Herbert L. Huestis
Ladner Village, BC

Notes:

1. For an interesting commentary on the Victorian colorist movement in interior design and architecture, see *Painted Ladies: San Francisco's Resplendent Victorians*, by Elizabeth Pomada and Michael Larsen, Penguin Books, 1978.

New Organ Music

A lighter note

Joe Utterback, *Fantasy for Organ*. Jazzmuze, Inc., 1991-11-01, \$7.50.

Jazz pianist Joe Utterback provides organists with an entertaining change of pace with his *Fantasy for Organ*. After all, it's not often that one is required to play a G-flat major scale as fast as possible as many times as desired in the standard organ literature. This piece is basically a musical romp through the jazz landscape, with plenty of flashy figuration and sustained pedal octaves, most of which is intended to be played on a full plenum with reeds. Utterback seems to revel in colorful sonorities as evidenced by the extensive use of repetition in this work. The pedal part is relatively undemanding; however, the manual parts require a lot of dexterity. A convincing performance of this piece requires a flair for the dramatic and a willingness to throw caution to the wind. A fun piece, but not recommended for the faint-hearted.

Modest Mussorgsky, *Pictures at an Exhibition*, transcribed for organ by Keith John. United Music Publishers Organ Repertoire Series, No. 20, \$32.50.

If you're looking for a challenge for your next recital, this transcription of *Pictures at an Exhibition* certainly provides one. Keith John has painstakingly transcribed Mussorgsky's monumental piano work for organ, giving enormous attention to reproducing the composer's original sonorities while adapting the

piece for organ performance. He has also provided carefully-planned indications for registration, as well as phrasing and articulation. This work is highly demanding in many respects and requires virtuoso technique as well as great musical sensitivity. John's excellent transcription of this great work lays the groundwork for a spectacular performance which would certainly be thrilling for both performer and audience alike.

—Marcia Van Oyen
Wilmette, IL

New Recordings

Feike Asma plays César Franck. Played on the Garrels organ of the Grote Kerk Maassluis. Festivo FECD 119. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$20.00 plus \$3.00 postage per order.

Contents: *Grand Choeur en ut majeur* and *Offertoire pour la messe de minuit*, both from the posthumous pieces for organ or harmonium; *Prélude, Fugue et Variation* (Op. 18); *Prière* (Op. 20); *Fantaisie en ut majeur* (Version A); *Choral III en la mineur*.

This CD (61½ minutes) is an excellent remastering of an older recording. Festivo should be thoroughly ashamed of its packaging! The liner notes consist of 12 not very informative lines about the organ, in English and Dutch, and a specification of the instrument. Not a word about the performer or the music, and no indication of when the recording was originally made. It was, in fact, made in the early 1980s and was probably one of Asma's last recordings—he died in 1984. It is of interest that Asma was organist at Maassluis for many years and that he had supervised the last restoration of the organ in 1975.

Asma's last performances and recordings of Franck were widely admired, although some of the LPs were not very easily available in this country. His playing here is superb, distinguished by subtle rhythmic touches and marvelous phrasing. I am tempted to say that the only legitimate criticism—if it is one—is the fact that the organ used is not, by most definitions, a good "Franck organ." For me, the performer's deep feeling for and understanding of the music far outweighs this objection.

The *Grand Choeur* is a massive chordal piece based on well-known tunes. Asma uses a series of impressive full registrations, admittedly not a bit French in sound. The *Offertoire*, a rather meandering composition, sounds surprisingly lush. The *Prière* is perhaps the work that is least convincing; it is arguably too long for its ideas in any case, and it certainly requires more Romantic sounds than Asma has available. The two major works, on the other hand, fare very well. The variety of registration in the *Choral* is amazing. Some will find the full organ sound too mixture-dominated and the principals not weighty enough.

The Maassluis organ was built by Rudolph Garrels, a pupil of Arp Schnitger, in 1730–1732. It has been worked on so often that one may wonder whether its sound really resembles Garrels' original instrument, but it is unquestionably a late-baroque organ

with a splendid pleno and many good solo voices. It was thoroughly restored by Pels and Van Leeuwen in 1975. The instrument has 46 stops (73 ranks) on three manuals and pedal. The two soft solo reeds, Vox Humana 8' and Dulciana 16', are quite amazingly versatile, but the chorus reeds are a little tame by French standards. Asma, probably with help from an active assistant, produces some remarkable French-sounding Romantic registrations. One would like to know how he managed the convincing crescendo in the *Fantaisie*. Anyone interested in the organ can hear it in a more varied program on a recent CD played by Tom Kroonenburg (reviewed in *THE DIAPASON*, September 1992).

Ideally, perhaps, Franck should be played on a more Romantic and more French-oriented organ than this one. However, most of us don't have, and possibly wouldn't want, a "Franck organ." Asma shows us what imagination and sheer musicality can do and, incidentally, demonstrates that Franck's works are good enough to come off well on an excellent organ of a basically very different type from that for which he wrote. Highly recommended.

—W. G. Marigold
Urbana, IL

Max Reger *Orgelwerke Volumes 1–5*. Heinz Wunderlich at the organs of St. Jacobi, Hamburg (vols. I–III: ADD), and St. Michael's, Schwäbisch Hall (vols. IV–V: DDD); Nelly Söregi, violin. (Sigma SIG X25-00 thru X29-00) Vol. I: *Introduction, Passacaglia & Fugue in E-minor*, op. 127; *Sonata #1 in F-sharp minor*, op. 33; *Sonata #2 in D-minor*, op. 60. II: *Chorale Fantasias* on "Hallelujah, Gott zu loben" op. 52/3, "Wachet auf" op. 52/2 & "Ein feste burg" op. 27; 5 chorale preludes from op. 67; *Scherzo* from op. 65; *Toccata & Fugue in D-minor* from op. 129. III: *Fantasia & Fugue in D-minor*, op. 135b; *Toccata & Fugue in E-minor* from op. 65; *Largo* for violin & organ op. 93; *Introduction & Passacaglia in D-minor*; *Adagio* for violin & organ; *Capriccio* from op. 129; *Pastorale, Kyrie Eleison, Gloria & Benedictus* from op. 59. IV: *Fantasia & Fugue on BACH*, op. 46; *Variations & Fugue on an original theme*, op. 73; *Fantasia on "Wie schön leucht' uns der Morgenstern"* op. 40/1. V: *Symphonic Fantasia & Fugue ("Inferno")* op. 57; *Prelude & Fugue in D-minor/major* op. 65/7&8; *Introduction & Passacaglia in F-minor* op. 63/5&6; *Toccata & Fugue in D-minor/major* op. 59/5&6. (Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388; \$20.00 each + \$3.00 postage.)

To follow W.G. Marigold's distinguished Reger reviews in the June 1993 issue of *THE DIAPASON* is hardly an enviable task. The otiose spirit in me, however, is grateful to him for laying so much groundwork.

Heinz Wunderlich's original vinyl recordings caused something of a sensation when released in the 1980s. Their reissue is a cause for much rejoicing, since they feature some of the most lucid performances of Reger (and by a past master in this repertory) one is likely to hear. Wunderlich, a pupil of the legendary Karl Straube (whose connection with Reger is not insignificant), brings his invincible technical and interpretive powers to five discs which contain much of Reger's best-known music for the instrument. (For the record, volumes I–III, originally issued on LP, were recorded in 1980. Volumes IV & V were recorded in 1990.)

A word to the audiophiles in our midst: these recordings do not match up to the contemporary industry's strenuous standards. Produced by the artist himself, they carry the disclaimer that they were made under trying conditions (the precise nature of which is not revealed), and that the technical quality is far from perfect. As a result, those who seek hi-tech wizardry will find it not.

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"They LAUGHED when I said they could have Perfect Pitch

...until I showed them the secret!"

The TRUE STORY by David L. Burge

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would slave at the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made her the star performer of our school. It was frustrating.

What does she have that I don't? I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire. "You could never be as good as Linda," she taunted me. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked. Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—just by ear; how she could sing any pitch she wanted—from mere memory; and how she could even play songs after only listening to them on the radio!

My heart sank. Her fantastic EAR is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or Bb just by listening? An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda really have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

I couldn't wait to call her bluff...

My plan was ingeniously simple: I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—by ear.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain other classmates could not help her. I set everything up so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll never guess F#!)

I had barely touched the key. "F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. Instantly she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she would somehow know the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

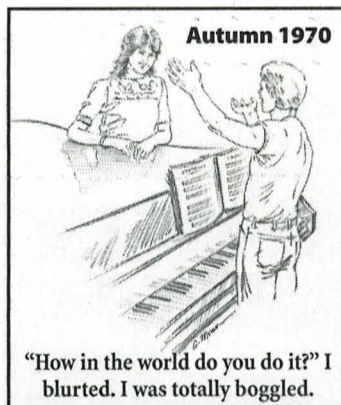
"Sing an Eb," I demanded, determined to mess her up.

With barely a pause she sang the proper pitch. I had her sing tone after tone. But as I checked her on the keyboard, I found that she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And to my dismay, that was all I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew Perfect Pitch is real.



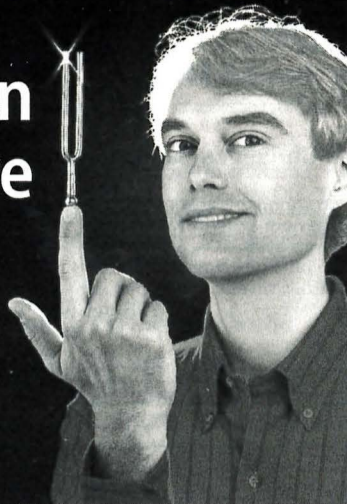
"How in the world do you do it?" I blurted. I was totally boggled.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why doesn't everyone know musical tones by ear?

Then it dawned on me that most musicians can't tell C from C#, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory. I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.



You can be sure I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, then guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could not recognize the pitches by ear.

After weeks in vain, I finally gave up. Linda's gift was indeed extraordinary. But for me, it was out of reach.

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail.

Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever "let go"—and listened—to discover these subtle differences within the musical tones.

Soon I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different pitch color sound—sort of like "listening" to red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and name tones, chords and keys all by ear—by tuning in to these subtle "pitch colors" within the tones.

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Excitedly I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She laughed at me.

"You have to be born with Perfect Pitch," she asserted.

"You just don't understand how easy Perfect Pitch is," I explained.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. From this discovery, it wasn't long before Ann had also acquired Perfect Pitch! We became instant school celebrities. Classmates loved to test our abilities, leaving everyone awed and amazed by the power of our virtuoso ears.

Way back then I did not know the impact I would have when years later I explained my discovery to college music professors. I was surprised that many of them laughed at me at first. You may have guessed it—they told me, "One must be born with Perfect Pitch." Yet once I revealed the simple secret to Perfect Pitch—and they heard for themselves—you'd be surprised at how fast they would change their tune!

As I continued my own music studies, my Perfect Pitch ear allowed me to progress far faster than I ever thought possible. I even skipped over two required college courses. Perfect Pitch made everything much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it enhanced my enjoyment of music as well! I learned that music is definitely a HEARING art.

And as for Linda?

Oh yes—time eventually found me at the end of my senior year of high school, with my final chance to outdo Linda. Our local university sponsored a music festival each spring. I went all out for it. Guess what? I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was music to my ears—mine at last!

THESE DAYS, thousands of musicians and two university studies have already proven my Perfect Pitch method. Now I'd like to show YOU how to experience your own Perfect Pitch!

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Research references:

A study to determine the effectiveness of the David L. Burge technique for development of Perfect Pitch, M.E. Nering (1991), The University of Calgary; An experimental investigation of the effectiveness of training on absolute pitch in adult musicians, Rush (1989), The Ohio State University.

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However, those who have ears to hear will delight in Wunderlich's artistry, whether in pieces of a relatively simple nature or in those works which present stupendous challenges. It must be said that composer and performer are not best served by the Hamburg instrument, whose over-assertive, blatant upperwork will win few admirers. Far more pleasing by half is the Tzschöckel organ at Schwäbisch Hall, featured on discs IV and V.

W.G. Marigold makes reference to Wunderlich's magnificent reading of one monumental opus, the famous *Variationen und Fuge*. In the same category, one might include superb performances of both the "Inferno" *Fantasie und Fuge* and the *E-minor Introduktion, Passacaglia und Fuge*. This is music which taxes both the technique and the intellect, and it takes a musician of exceptional calibre (not to mention stamina!) to mold performances which speak to—rather than at—the listener. Wunderlich's seemingly effortless technical command, allied to musicianship of the highest order and a supreme knowledge of counterpoint (as witness his own compositions), works its way through Reger's labyrinthine textures with the ease of a hot knife through butter.

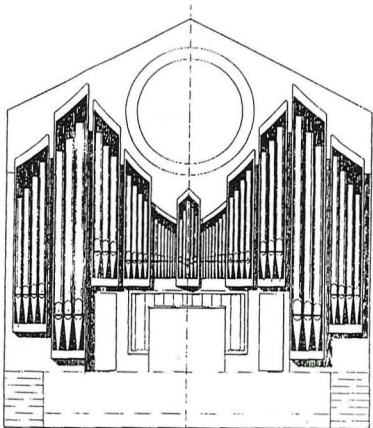
Two attractive items for violin and organ make welcome appearances here, and are worthy of investigation by those who have the services of a violinist at their disposal. These are quite lovely pieces, especially the Adagio; Nelly Söregi is the sensitive violinist.

The liner notes are cursory but insightful. The French and English translations, brimming as they are with spelling errors, wrong accents and miscellaneous solecisms, might charitably be described as evincing a somewhat capricious regard for grammatical punctilio; in other words, a right dog's breakfast. As noted above, the recorded sound is less than excellent, although Wunderlich's playing and Reger's music transcend such earthbound quibbling.

These are discs to be studied and treasured. Perhaps more will be forthcoming; in the meantime, we should be thankful that some of the classic vinyl Reger performances have been issued on CD. Is it too much to ask that the same (happy) fate befall those wonderful old Fernando Germani Reger recordings at Selby Abbey and Westminster Cathedral?

—Mark Buxton
Toronto, Ontario

— The Curtain Has Been Lifted —
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Music for Voices and Organ

by James McCray

The Christmas Season, Part II

No trumpet blast profaned
The home in which the Prince of Peace
was born.
No bloody streamlet stained
Earth's silver river on that sacred morn.
William Cullen Bryant
Christmas in 1875

Last month's column featured music which celebrated Mary; this month's reviews focus on other phases of Advent-Christmastide and Epiphany. These seasons, which tend to melt into one in the minds of most laity, need to be clearly differentiated in terms of their textual emphasis. Most choirs enjoy singing Christmas music, but, from a liturgical standpoint, those works are appropriate only during a small part of the church year. Advent and Epiphany music actually is useful for longer periods of time, although our society does not maintain their separateness from Christmas.

The "Christmas" season extends for almost three months, yet December (Advent) is the time of great exposure. Actually, the merchants have added greatly to the Advent feeling of anticipation; however, their emphasis clearly is on the gifts, which is more Epiphany (the Kings brought them well after the birth).

Selecting music for these months is usually a joy. The spirit of the texts and the musical mood create a very positive atmosphere for singers and listeners. The tunes of the season tend to be well known, or at least memorable. Most choirs are anxious to begin singing the music, and as the cooler days of fading autumn push back the sunshine, the intrusion of Christmas music usually results in a renewed enthusiasm for rehearsals. Since the first Sunday in Advent is immediately after Thanksgiving, it is appropriate to start rehearsing some of the early December music during those first weeks of November. The compression of Reformation, All Saints, Thanksgiving, Christ the King, and Advent calls for a kaleidoscopic range of repertoire. If your situation is similar to most, the season usually entails at least one longer work (cantata) which takes far more time than the weekly anthem. Therefore, having this seasonal music early for brief spurts of reading is not only a good idea, for many groups it is necessary. The problem, of course, is over-exposure for the choir.

Typically, a mixture of new and former works will be desired. There are certain pieces that the choir members expect to be able to sing each year, and that is fine. However, avoid having them sing only those "tried and true" settings of the past. Challenge them with a few new works that will expand their repertoire, their sight-reading, and the excitement of the season.

Where is the Newborn King of Jewry?, Andreas Werckmeister (1645-1706). SATB, SATB soli, string orchestra and continuo, Carus-Verlag, 40.456/01, no price given for full score (M—).

This Baroque cantata has 11 very brief

movements; only the second is for chorus. The others feature an orchestral overture and soloists singing easy music. The short arias are through-composed and there is the use of a chorale as an alto solo. This Epiphany setting compares life's journey to that of the Wise Men. The music is easy to sing, rhythmic, and useful for any small church choir having SATB soli. Easy string and continuo parts. Highly recommended.

Unto us is Born a Child (Puer Nobis Nascitur), Russell Schulz-Widmar. SATB and brass quartet or keyboard, G.I.A. Publications, G-3818, \$1.00 (E).

Typically this ancient melody is very quiet and lyric; here, the spirit is vigorous with bravura type accompaniment from the brass. There are five verses including one each for men's and women's voices alone; the final verse is in Latin and grows to a large climax. Very attractive, yet easy music.

Who is this Child?, Douglas Wagner. SATB and keyboard, The Sacred Music Press, 10/1081, \$1.10 (E).

The familiar carol "What Child is This" is used in the middle, and is surrounded by original music developed from that material. The keyboard, on two staves, is a simple accompaniment for the voices; the melody then returns at the end. Sentimental, warm harmonies.

Alleluia, a Neue Work is Come, Richard Wayne Dirksen. SA, organ, and bells, Oxford University Press, 94.409, \$1.50 (M).

Here is a wonderfully charming setting for SA voices. Using an alternating Lydian/Phrygian motive in the organ as an ostinato background, the music is in layers with a recurring alleluia in the alto and the main theme in the soprano. This is a work of quality, and one that women's choirs and children's choirs will want to perform. Highly recommended.

Sleep, tiny Jesus, James Helme Sutcliffe. SATB, keyboard or harp, and optional oboe, Augsburg Fortress, 11-10497, \$1.40 (M).

Also available for string quartet instead of keyboard; the oboe may be played on an alternate C melody instrument. The music is in modified variations for each of the verses so that the melody is retained with some harmonic and textural gradations. Quiet, gentle music.

Ave Maria, Josef Rheinberger (1839-1901). SA and organ, Carus-Verlag, CV 50.251/10 (E).

Only a Latin text is given for performance in this late 19th-century motet. The organ, on three staves, adds to the chromatic harmony. The music is slow, with limited voice ranges, and dramatic dynamic shifts. Easy enough for most young choirs.

The Christmas Story, David Catherwood. SATB with optional congregational refrain and keyboard, Alfred Music Publishers, No. 4930, \$1.25 (E).

Based on the hymn tune "Ar hyd y nos" (All through the night), this arrangement has an optional flute part and a congregational part for the third verse. The music is flowing and tuneful with an arpeggiated accompaniment.

The flute part is an obbligato line that weaves throughout the verses.

Carol Fest, James H. Laster. SATB and brass choir with organ, Concordia Publishing House, 98-3166 (M).

Here is a collection that most choir directors will find useful. The brass parts are accompanimental, easy, and provide a comfortable background for the cheery Christmas carols. They are arranged so that there is no break between the six carols, which include favorites such as In Dulci Jubilo, O Little Town, Ding Dong Merrily on High, etc. The music is arranged so that it can be learned quickly. Sure to be a hit with singers and congregation.

Go, Tell it on the Mountain, Howard Helvey. SATB and jazz piano, Beckenhorst Press Inc., BP 1438, \$1.15 (M—).

Using a bluesy jazz piano background, this traditional spiritual is cast in a new style. It begins with an unaccompanied four-part straight setting of the familiar harmony; then the piano enters and establishes a swinging jazz style while the chorus remains in a somewhat traditional format and style. This arrangement is fun and certain to be of interest to youth choirs, jazz choirs, and even adults.

In Natali Domini (At the birth of Christ), Michael Praetorius (1571-1621). SATB unaccompanied, E. C. Schirmer, 2991, no price given (E).

Editor Thomas Dunn has given both Latin and English versions for performance. The music is fast and dance-like with emphasis placed on the SA lines. Ranges are limited and the spirit of the shifting pulse, typical of this early Baroque style, has been maintained. Easy enough for most choirs.

Puer Natus in Bethlehem (A Boy is Born in Bethlehem), Gerald Near. SATB and organ, Paraclete Press, PPM09420 \$2.80 (D—).

This is the third movement of Near's *Cum Novo Cantico*. The organ part is soloistic and features sustained tone clusters behind the chant-like vocal lines sung in Latin. Later the character changes as the unaccompanied choir sings in English and celebrates with a joyful Alleluia. The last area combines the material and ideas from these two sections. Sophisticated, quality music that has been recorded on *Gloriae Dei Cantores* 012, "What Cheer," which is also available from the publisher.

O Come, O Come, Emmanuel, Stephen Chatman. SATB unaccompanied, Jaymar Music Limited (Oxford University Press), No. 02.316, \$1.50 (E).

The plaintive character has been maintained in this homophonic setting of the familiar Advent melody. It opens in unison with each singer joining one-by-one as the plainsong is introduced. Low bass and alto parts require mature voices, although the music generally is not difficult.



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Bach's Canonic Variations on *Vom Himmel hoch* as an extension of the *Goldberg Variations*

Jerome Horowitz

Several lines of evidence point to a close connection between the *Goldberg Variations* (BWV 988, published 1741–42) and the *Canonic Variations on Vom Himmel hoch* (BWV 769, composed before June 1747). The Goldberg Variations are constructed over a groundbass; the first eight notes are shown in Example A. Every third variation (viz. #3, 6, 9, etc.) is canonic, and the canons are at increasing intervals: Variation #3 is at the unison, #6 at the second, #9 at the third, etc.).

Bach seems to have been unable to stop exploring the canonic possibilities of the first eight notes of the Goldberg groundbass. In his personal copy of the Goldbergs, he wrote out 14 perpetual canons on this theme (BWV 1087, composed 1742–46). Foreshadowing the compositional procedures in *The Art of the Fugue*, he arranged them in order of increasing difficulty, passing from "simple, double, triple, and retrograde canons to a quadruple proportion canon by augmentation and diminution." (Christoph Wolff et al., *The New Grove Bach Family*. NY: Norton, 1983, p. 161.)

In 1738, Bach's sometime student Lorenz Christoph Mizler (1711–1778) founded the Corresponding Society of the Musical Sciences, an academy for eminent musicians; its members included Handel, Telemann, and Graun. Bach dawdled about joining until June, 1747, perhaps because he wished to become the 14th member (in alphanumeric code, where A = 1, B = 2, etc., B + A + C + H = 14). Whatever the reason, he was indeed the fourteenth member.

He submitted three items at his induction: the *Vom Himmel hoch* variations, E.G. Haussmann's famous portrait of 1746 (showing Bach holding the *Canon Triplex à 6 voc.*, BWV 1076), and an offprint of this canon, whose bass line is none other than the first eight notes of the Goldberg groundbass.

It is immediately apparent (although no one seems to have noticed it) that the opening phrase of *Vom Himmel hoch* is a variant of the Goldberg bass (see Example B). Indeed, the two themes may be played together with pleasing effect.

Bach had, of course, known the popular Christmas hymn *Vom Himmel hoch* all his life. Many of his works incorporate it: the *Orgelbüchlein*, miscellaneous chorale preludes for organ, the first (E-flat) version of the *Magnificat*, and the *Christmas Oratorio*. During the 1740s he returned to it in organ works, revising an early chorale prelude (BWV 700) and composing a fughetto *manualiter* (BWV 701). 1739–42. In the unlikely event that he had previously failed to notice the thematic connection between the Goldberg groundbass and *Vom Himmel hoch*, he must surely have noticed it while working on BWV 700 and 701.

These were the years Bach was composing the *Goldberg Variations* and its 14 canonic supplements (BWV 1087). Canonic treatment of *Vom Himmel hoch* may well have suggested itself to him in his absorption with the Goldberg groundbass, its variants, and canonic procedures in general. As late as 15 October 1747—several months after completing the astonishing canons in *The Musical Offering*—Bach returned to the Goldberg groundbass in the *Canone doppio sopr'il soggetto* (BWV 1077), composed for the autograph book of J.G. Fulde.

It seems likely, therefore, that Bach conceived of the variations on *Vom Himmel hoch* as an extension of the Goldberg canons.

Chronology

?1708–17. *Vom Himmel hoch* (VHh), organ prelude. BWV 738.
By 1713–14. VHh, #8 in *Das Orgelbüchlein*. BWV 606.
1723, rev. 1728–31. *Magnificat*. BWV 243a & 243.

Jerome Horowitz is a freelance writer based in southern Nevada. He has been the classical music critic of the *Las Vegas Review-Journal*, the fine arts critic of the *Las Vegas New Times*, and an occasional contributor to other arts publications in the southwest.

Example A. Goldberg groundbass.



Example B. Vom Himmel hoch.



1734–35. *Christmas Oratorio*. BWV 248.
Before 1708, rev. 1740s. VHh, organ prelude. BWV 700.

1739–42. VHh, organ fughetto, manuals only. BWV 701.

1741–42. *Aria mit verschiedenen Veränderungen* (The Goldberg Variations). BWV 988.

1742–46. (14) *Verschiedene Canones* (on the Goldberg bass). BWV 1087.

By 1746. *Canon triplex à 6 voc.* Bach is shown holding this score in Haussmann's 1746 portrait. The bass line of the *Canon triplex* is the first eight notes of

the Goldberg groundbass. BWV 1076.
By June 1747. *Einige canonische Veränderungen über das Weynacht Lied, Vom Himmel hoch da komm ich her.* (Several canonic variations on the Christmas song *Vom Himmel hoch da*

komm ich her). BWV 769.
15 October 1747. *Canone doppio sopr'il soggetto*. Inscribed in the autograph book of J.G. Fulde. The *soggetto* is the Goldberg groundbass; BWV 1087 includes an earlier version. BWV 1077.

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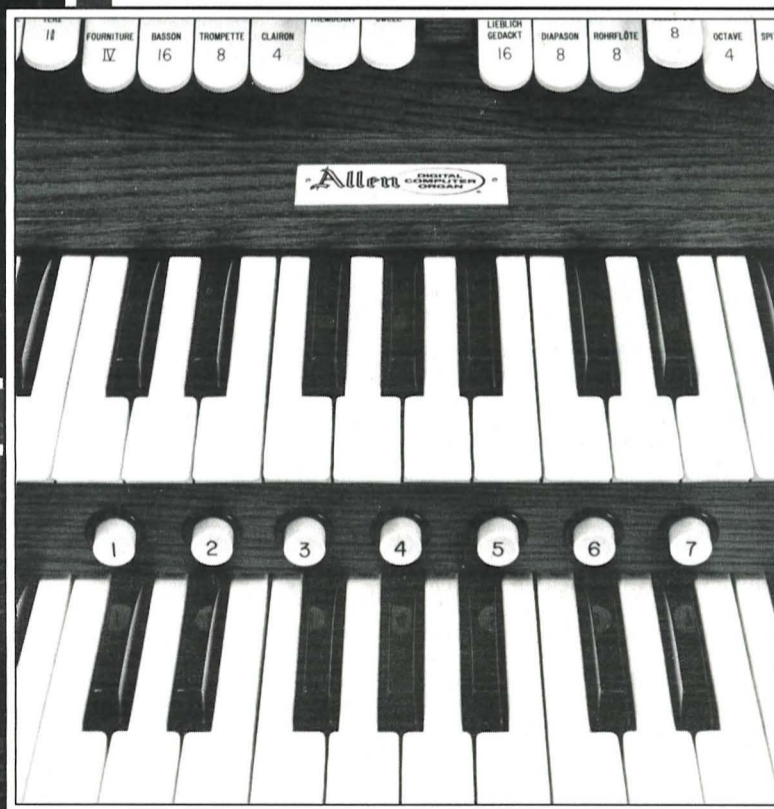
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Ninety-one Years Of Life and Labor

A Chapter in the Folklore of Pipe Organ Building

By Clifford J. Beguelin as told to R. E. Coleberd

Clifford J. Beguelin celebrated his 91st birthday on July 11, 1994 at Chateau Girardeau in Cape Girardeau, Missouri, where he divides his time between there and Lawrence, Kansas. He has been engaged in pipe organ building for nearly 75 years—and he is still building! The history of organbuilding in America is recorded in the nameplates of companies and their founders. But what about the men and women who build, install and service the King of Instruments? Their experiences—often arduous, sometimes traumatic, frequently humorous and always devoted to their calling—make up the rich human interest dimension of this most colorful industry. Here is Cliff's story.

My roots go back to Courtelary, Switzerland, a small hamlet about forty miles east of Bern, where my grandparents lived before emigrating to America in 1867. With their eight children they journeyed first to England before crossing the Atlantic. When they arrived in England they were told that their vessel had left three days earlier, so they were delayed three months waiting for another boat. When they reached American shores they inquired about the vessel they had been scheduled to take and were told that it had capsized at sea and all aboard had perished. So I wouldn't be here today if they had taken that boat. The family then made their way to the St. Louis area, where they became part of a large Swiss settlement and where my grandfather, who had been a watchmaker in Switzerland, began to farm.

In 1912, my father, who was born in 1871 and who had farmed intermittently in the St. Louis area, moved his family of five to Highland, Illinois, where he found work at the Wicks Organ Company. His first job was to paint the factory building with a brush, ten hours a day, for \$7.00 a week. He later became a chest and reservoir maker. At the age of about sixteen my older brother Harry, now 93 years of age, started at Wicks in what was to become a fifty-five year career as a metal pipemaker. I began working, also at the age of sixteen, at the Lund-Mauldin Shoe Company in Highland, sanding heels for five cents an hour, forty cents a day. In those days there were numerous shoe factories in small towns in the Middle West looking for cheap labor.

As I recall, it was in 1917 that Adolph Reuter, superintendent of the Wicks factory, decided to go out on his own. He had come to Wicks from Pilcher in Louisville and earlier had worked for Verney in Mason City, Iowa, and Casavant in South Haven, Michigan. He was originally from Pomeroy, Ohio, where he began his career in organbuilding with the legendary Carl Barckhoff. A tall, soft-spoken, deeply religious man, a devout Lutheran, Reuter had acquired the knowledge and experience necessary to make a go of it. He knew organs. He built his first instrument on the second floor above the Kinneys store in downtown Highland, and in 1918 moved to Trenton, Illinois, ten miles south of Highland, where he built thirty-four organs. A number of skilled Wicks craftsmen went with Reuter, first to Trenton and then to Lawrence, Kansas; men like pipemakers Bill Zweifel and Bud Schoenlein, wood worker Pat Netzer, console builder Frank Yost, and installation man Oscar Schmidt and his helper Erwin Bircher. Reuter paid these men 45 cents an hour, whereas Wicks was paying 25–30 cents an hour. Reuter's partner in Trenton was Earl Schwartz, also a Wicks man.

The Reuter Company as we came to know it, really took off when they built two instruments for Lawrence, Kansas: a three-manual for the First Baptist Church and a two-manual for the Masonic Temple. In the deliberations Reuter must have let it be known that he needed capital and was open to the idea

of moving to wherever he could find it. Charlie Russell's father, a wealthy oilman in Lawrence, was interested in finding something for his son who would soon graduate from the University of Kansas. So he agreed to put up a reported \$150,000 to relocate the business to Lawrence where Charlie would be the secretary and treasurer. Henry "Heinie" Yost, who had been a photographer in Highland, also contributed a reported \$20,000 to capitalize the company and, as I recall, Reuter had \$8,000 invested in the business at this time. Another key person was Al Sabol Sr., who was Reuter's nephew and who did the drafting and engineering. They found an abandoned three-story men's clothing factory on New Hampshire street in Lawrence and sent Schwartz out to supervise getting the building in shape for the move, including the construction of an erecting room. But he bungled the job, the others got disgusted with him, and ended up buying him out.

My family began the move to Lawrence in February, 1923, when my brother Harry, now a skilled metal pipemaker, responded to the 50 cent an hour offer Reuter made him, as did Bert Flora, who would become a fifty-year console maker with Reuter. I went out in June that year for 45 cents an hour, driving my trusty 1920 Model T Ford complete with tire chains to navigate the patches of muddy road, a far cry from today's Interstate Highway System. In July my father, mother and sister Daisy (now living in Lawrence at age 88) made the move and my father went to work for Reuter building windchests and reservoirs.

I began working in the erecting room and in a pinch would go out with the installation crew. After six months I told them I wanted to go on the road and this is where my story begins. After Bud Bircher and I assisted Oscar Schmidt in a three-manual installation in Dodge City, Kansas, the company decided we were ready to assume this responsibility, sending us to a Lutheran Church in Aurora, Illinois. Bud was twenty-two years old, I was twenty-one. We went to the church and told the organist-school teacher and the pastor that we had come to install the pipe organ. They took one look at us and threatened to kick us out: "We expected a man on this job, not a



Clifford Beguelin and the two-manual seven-rank organ in his home.

couple of kids," they protested. It took all the powers of persuasion we could muster to get them to call the factory; they were told to let us go ahead, that we knew what we were doing. Then, much to their surprise, it turned out quite well.

So-called road men were paid by the day but were required to work day and night, if necessary, in installations and service work. Service contracts were an important source of revenue for the Reuter Company and I used to go out every spring and fall for six weeks at a time, mostly in the Middle West, but over the years I went as far as Charleston, South Carolina; Maywood, New Jersey; and Snowflake, Arizona, to install, tune and service organs. For work closer to Lawrence we'd go out whenever the need arose. In those days there were, in addition to trackers, numerous types of tubular, electro-pneumatic and electric actions, some of them primitive to say the least, as builders competed in the growing market for non-mechanical instruments and as they groped their way toward an efficient and durable mechanism. Many of these chests and consoles required a lot of attention. I worked on almost every make of organ you can think of; you name it and I saw it. I found something good in virtually every instrument and I often said to myself, if you put together the strong points of each of these builders you would have the perfect pipe organ. I remember particularly the 16-stop Farrand & Votey instrument in the Immaculate Conception RC Church in Leavenworth, Kansas, now sadly gone when the church burned. The trumpet was about as sassy as you'd ever want to hear and the cornet stop was the finest I have ever heard.

In the 1920s the Reuter Company was becoming well established, building solid instruments of modest specifications, but was not yet competitive in the market for organs of fifty ranks or more in prestigious collegiate and metropolitan venues dominated by the eastern builders and by Kimball in Chicago and Kilgen in

St. Louis. Then in the morning mail one day in 1929 came a contract for a sixty-four rank, four-manual for the University of North Carolina at Chapel Hill, arranged by Professor Jennings, who had taught at the University of Kansas and who knew the company and admired their work. It was a cause for celebration; they had reeled in their first big one and I never will forget how Reuter, Sabol and Yost strutted around the shop, all puffed up like a barnyard rooster. When it was fully assembled on the erecting room floor it was a sight to see.

One day John Endicott, Heinie Yost and I drove to Kansas City to work on the 20-rank two-manual and echo organ in the imposing stone mansion of Uriah Epperson, an insurance magnate who had purchased the instrument for his daughter. When she died suddenly, even before the installation, Reuter persuaded the family to go ahead with the contract to preserve her memory and to install an automatic player mechanism to meet their needs. The main chests were in the basement, which was always damp, and at first we had to service this instrument quite often. After finishing this job, Yost mentioned that an Episcopal church nearby was having trouble with pedal contacts: "Why don't we stop there, it will only take a few minutes," he said. We did and found the console in an enclosure, almost impossible to get to. The two of them held me by my ankles leaning over the back of the console while I stood on my head and fixed the pedal contacts. We got through and stopped for a bite to eat before driving back to Lawrence—so I thought. Oh no! After dinner—it must have been close to midnight—Yost casually remarked that the factory had received a letter from a Catholic Church off Benton Boulevard, asking them to fix a malfunctioning swell action; surely we could stop there. We drove up and found the rectory dark except for a light upstairs. John and I went to the door, found a voice tube, and hollered upstairs. The priest responded

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asking what we wanted and we explained we had come to work on the organ. "Come back tomorrow," he replied. So we walked back to the car but Yost wouldn't take no for an answer. "Just tell him to give us the key," he said, so we went back and finally the priest came downstairs with the key. "Don't you ever come back at this hour again," he said with a stern voice. We unlocked the church and I crawled into that Swell box and for the rest of the night worked on that action. We finished about 5:00 a.m. and, dog tired, we piled into the car for the forty-five mile drive back to Lawrence, arriving about 6:00. Then we had to be at work at the factory at 8:00!

In 1938 I installed a three-manual Reuter in a new Catholic Church in Cloquet, Minnesota, which I decided must be pretty close to the Arctic Circle. It was February, forty below zero, snow on the ground and a biting wind. The hotel was about six blocks down the hill from the church, and me with BVD's and a light topcoat, I just about froze to death walking back and forth. The church was warmer inside but it was still way below zero in the blower room. One afternoon the priest invited me to have dinner in the rectory. I quit early, walked down to the hotel and cleaned up, but had second thoughts as I trudged back up the hill in that bitter cold. I arrived at the rectory and was ushered into the dining room where the staff was already eating. The priest looked up at me with a scowl and said: "When its time to eat, we eat!" So I sat down feeling somewhat subdued. Then the priest reached over to the turkey, tore off a drum stick with his bare hands, and plunked it down on my plate.

The instrument Reuter built for the First Presbyterian Church in Joliet, Illinois, was late in arriving. "See if you can get it done in time for the dedication (already planned)," Yost admonished us. So we worked every night until midnight and after three weeks we had it all playing, ready for the final tuning and regulation. But the next morning when we turned on the blower the organ was completely dead; we couldn't get a single note out of the console! We looked at each other and said: "What on earth has happened?" Could some disgruntled labor union have cut the cables? We looked around, ah ha! Just below the platform where the choir sat and in back of the console was a plaster panel. Some enterprising rat had decided it would be easier to chew through the cables than the plaster so he chewed right through them. Frantic, we called the factory to get junction boards and then we worked all day and night for two days and nights, sometimes skipping meals, without a change of clothes, until finally early Sunday morning we had it going. We dragged ourselves back to the hotel and fell into bed for a couple of hours sleep, then raced back to the church, staggered up the steps and rolled into the pew just in time for the opening hymn.

After Joliet we went to Festus, Missouri, to install an organ in the Baptist Church. It was a divided installation with the blower in the middle of the basement and thus a good bit of ductwork. As was customary, we hired a local tinsmith do the work. He must have been the world's worst! On the first morning we called to him after a couple of hours to see how he was doing. No answer. We found him two blocks down the street in a saloon sitting on a stool bending the elbow. After that every two hours or so we'd have to go down and drag this half drunk tinner back to the job. We must have done this ten or fifteen times. Then the day came to turn on the blower. Oh brother! We turned it on and the wind fountained out all over the chambers and the chancel, not a single soldered joint in the ductwork was secure.

When the Great Depression came the organ business got really tough. Reuter, like other builders, decided that the market would be for small low-cost unit organs. So to get the cost of building an organ down, they began making a direct electric chest valve. Then for \$1450 you could buy a four-rank instrument: diapason, string, stopped flute and vox humana. They sold quite a few of these

among the six to ten organs a year they built during those dark days of the 1930s.

In addition to worrying about where the next contract was coming from, the company had to contend with the instruments they built and delivered but were never fully paid for. One evening in 1933 Reuter and Sabol came to my house asking me to drive to Lincoln, Nebraska, and install an organ being repossessed and sold to the University of Nebraska. We agreed on \$65 for the job. I drove 200 miles to Lincoln in my Model A Ford, was there about a week, and after paying all the expenses, including a truck to haul the organ over to the university, I cleared about \$15 not counting car expense. By now I had become known in the company as "Fix It Cliff."

Bill Redmond was the Reuter representative in Texas. He sold three small organs to a theater chain in San Antonio. Then these people didn't make the final payments. Two instruments just sat there, a loss to the company, but they sent me down to repossess one and install it in a Christian Church in Alexandria, Louisiana, where they sold it for \$1500. Reuter theater organs were small, mostly five to nine ranks, and they seldom voiced an organ on more than five inches of wind pressure.

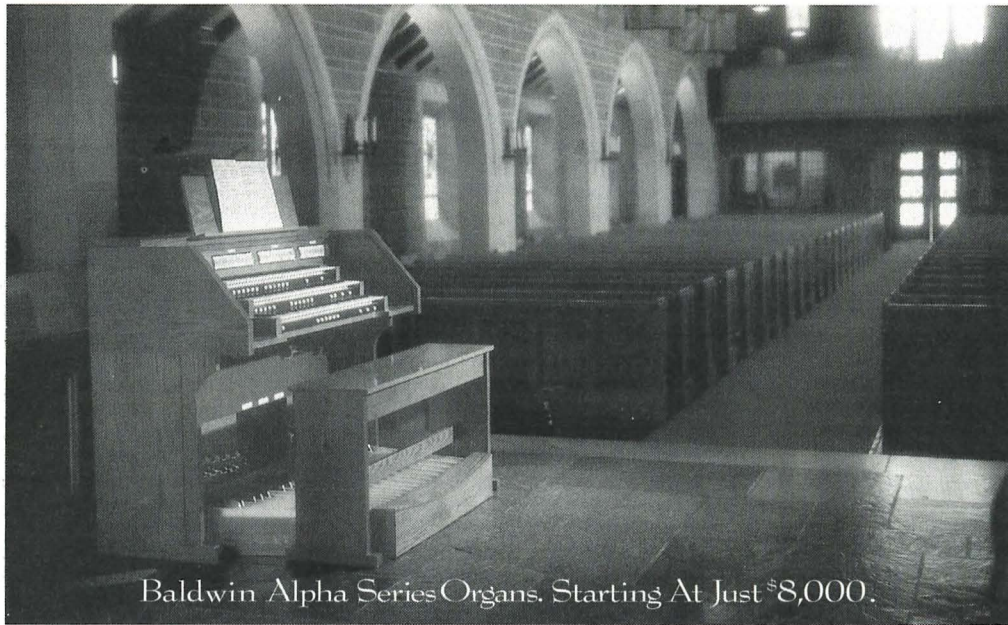
After the depression came World War II. Most of the Reuter employees went

to work making munitions at the Sunflower Ordnance Works near Lawrence operated by the Hercules Powder Company of Wilmington, Delaware, for double the Reuter wages. The few of us in the factory, prevailed upon to stay in order that the company could maintain some continuity and get back into organbuilding after the war, made wooden tote boxes for the war effort. Toward the end of the war I decided it might be time to make a change, so I began looking around. Gus Brummer, with whom I had worked in the St. Louis area when we were both with Reuter in the 1930s, had gone over to Moller and convinced me that they had the resources to gear up for what we both knew would be a huge demand for pipe organs after the war. So in 1945, I made the switch. When Reuter heard I was going with Moller he was none too pleased. "If Cliff is going to work for a competitor why doesn't he get out of town," he fumed. Yet there was a bond between us; he knew it and I knew it. When he died at the age of 92 he had designated me as one of the six pallbearers to carry him to rest. So it is with the fraternal spirit in organbuilding.

From 1945 until my retirement in 1969 as Moller representative, I sold and installed more than 120 Moller organs. Then my late wife Cecil and I moved to Chateau Girardeau in 1979 to be near

our daughter and her family. I continued to do a bit of service work in the area, mostly assisting my longtime friend Gus Brummer, but I finally gave it up. Now I work on the two-manual seven-rank organ (see photo) I built in the second bedroom of my apartment, and am adding a new salicional rank from Bob Schopp this year. I visit Gus, now 89 years of age, frequently and keep up with the work of Bob Dial of Springfield, Illinois, who succeeded Gus as Moller representative and now has his own business. I am in fairly good health and am proud of my daughter and two grandchildren.

As I look back on my nearly seventy-five year romance with the pipe organ I have no regrets. It was my life and I enjoyed every minute of it. I earned a comfortable living, had a happy family life, and made some wonderful friends. I wish I had a count of the number of screws I put in and took out of bung boards and bottom boards, the number of junction boards I soldered and the number of pipes I tuned. I'll bet it would run into the tens of thousands or more! The organ arrives in a truck, you put it all together and tune it, then sit back in the pew and listen to it sing. There is just nothing quite like that in this world. At 91 I am still on the go but it "ain't" like it used to be. ■



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Seventh AGO National Conference on Organ Pedagogy

Dallas, TX, July 8-10

Sally Cherrington

Scholarship was in the spotlight at the seventh A.G.O. conference on organ pedagogy. Lured by musician/scholars Christoph Wolff and Luigi Tagliavini as well as certified hand specialist Caryl Johnson, a record 170 participants attended the conference. Under the direction of Delbert Disselhorst, the National Committee on Professional Education offered the equivalent of three fascinating "mini-conferences." The focus on Saturday morning was on performance practice in the music of Buxtehude and J. S. Bach, while Saturday afternoon brought an examination of the Italian school of the 17th century. Each of these topics was introduced with a keynote lecture, followed by presentations of several interrelated papers by other scholars as well as a masterclass led by the opening lecturers. Saturday's events were held in Caruth Auditorium of the Meadows School of the Arts at Southern Methodist University, site of the exciting new Fisk organ opus 101. On Sunday afternoon, Caryl Johnson led the final session at the Loews Anatole Hotel. Entitled "How Can the Organist Avoid Injury: An Anatomic Approach," this seminar also concluded with a demonstration period.

Christoph Wolff of Harvard University opened the Saturday morning session with a lecture on "Buxtehude's Influence on Bach: Compositional and Performance Aspects." Wolff discussed the mutual importance of the two composers, stressing not only Buxtehude's influence on Bach but also the importance of Bach and his circle in the transmission of Buxtehude's organ music. Wolff evaluated the important elements of Buxtehude's compositions—his involvement in organology and temperaments which led to a more flexible harmonic language, as well as his broad spectrum and synthesis of compositional styles, to name two of the many insights—concluding that there was "no 17th-century musician who in comparison with Bach shows as many analogies."

Wolff elucidated his ideas through two examples. In the first, he discussed how Bach adapted the style of a 1705 Buxtehude oratorio into his polychoral cantata "Gott ist mein König," written in Mühlhausen in 1708. Wolff then proceeded into a detailed analysis of two instrumental works, Buxtehude's *Praeludium in G Minor*, BuxWV 149 and J. S. Bach's *Toccatina and Fugue in D Minor*, BWV 565, focusing on their comparative use of unifying subjects/gestures and their treatment of key. Wolff concluded that although Bach's works exhibit more categorization of instrumental forms than do those of Buxtehude, Bach gleaned from Buxtehude his stress on constructive coherence and resistance of conformity. Questions at the conclusion of the session focused on the use of English vs. French ornamentation markings in Buxtehude's organ pieces, as well as the common emphasis on obbligato pedal in

both composer's works.

Dr. Wolff's lecture was followed by three papers on related topics. In the first, James Kibbie presented "Buxtehude's Organ Music: In Search of the Range of Performance Possibilities." Dr. Kibbie suggested that it is necessary to adopt a "partner" relationship when performing or teaching Buxtehude's music. He pointed out that Buxtehude's music survives only in copies rather than original editions, and that there is evidence that changes were sometimes made in the copying process. After commenting on a variety of editions, Kibbie explored three areas in which the "range of possibilities" must be evaluated: the use (or elimination) of pedals, ornamentation, and registration. In each of these categories, Kibbie presented the "musical evidence" supplied by Buxtehude, other factors to consider, and guidelines for making artistic performance decisions.

The next paper was Sandra Soderlund's "Figurae and Articulation in 18th-Century German Music." Dr. Soderlund discussed the development of *figurenlehren* (*figurae*?) in the 17th century and its connection to rhetoric, explaining that 18th-century German music is constructed of these 2- to 8-note figures which are repeated, inverted, transposed, etc. Individual notes were designated as "good" or "bad" according to their relationship to the beat, with good notes receiving more time. The articulation of the figure and the articulation of the beat (or rhythmic hierarchy) are of equal importance when performing this music. Dr. Soderlund supported her comments with examples from her publication *Organ Technique: An Historical Approach*. She also discussed the "snap," the technique of releasing a note by quickly drawing the finger to the palm, making the next note sound clearer. She concluded with an illustrative performance.

Russell Stinson presented the final paper of the morning, "The Reception History of Bach's *Orgelbüchlein*." Stinson, whose book on this topic is forthcoming, traced the publication and dissemination history of the *Orgelbüchlein* through the mid-nineteenth century. One of the most interesting aspects of this research, enhanced by a helpful hand-out, was Stinson's discussion of pieces modeled on or transcribed from these chorale preludes during this period. These included C.P.E. Bach's transcription and modification of "Ich ruf zu dir, Herr Jesu Christ," showing the influence of "empfindsamer stil," and Mendelssohn's 1832 manuscript of the same chorale prelude, which he suggested performing with violin and piano or on the organ with a "strong registration."

The masterclass which closed the morning session was conducted by Christoph Wolff. His work with Michael Lindner on Buxtehude's "Toccatina in d, BuxWV 155" was particularly enlightening, since he was able to elucidate his own concept of the interrelatedness of gestures within the overall piece as well as work within the three problematic areas

(ornamentation, use of pedal, registration) which James Kibbie had explored.

After an excellent luncheon (and a break from the arctic air conditioning of Caruth Auditorium), Luigi Tagliavini of the University of Friuli opened the afternoon session with a lecture on "Frescobaldi's *Phantasticus* and *Affettuoso* Style and Heritage." His central theme was the freedom which is difficult to achieve but essential to the successful performance of this repertoire. Tagliavini opened by stating that Frescobaldi's musical notation suggests that everything is written out for the performer, but this is an illusion: "the note values are precise only for our eyes." Thus the performer must not feel restricted by bar lines, time signatures, and precise rhythmic notation.

Tagliavini went on to explain that the first edition of the Preface to Frescobaldi's First Book of Toccatas (1615) invited the listener to discover the variety of effects in the music. In the second edition of this Preface, however, Frescobaldi changed the key word to *affect*. It was now important that the listener "move the affections" of the listener. Frescobaldi suggested that his toccatas be approached with the same freedom used in performing the "modern madrigals" of this time.

Tagliavini also discussed the use of gestures in music, particularly the use of dissonances to suggest pain. After citing several examples of this in Frescobaldi's toccatas, he gave an illuminating performance of an example from *Fiori Musicali* on the organ. Tagliavini then switched to the harpsichord to demonstrate how the dissonances, particularly the diminished and augmented intervals, were accentuated in meantone temperament. He also discussed the treatment of repeated figures and how they could reflect varying affetti.

Tagliavini concluded with a discussion and demonstration of some of Froberger's music. Before his death, Froberger had lamented that those who had not either been taught by him or had heard him play his own music would not be able to interpret it properly, indicating that the 17th-century Italian composers themselves were aware of the difficulty of the gap between notation and expressive performance in this repertoire.

David Schulenberg followed Tagliavini with his paper on "Performance Problems in Early Italian Baroque Keyboard Music." Schulenberg set the stage by explaining that most early Italian keyboard music was not published; therefore, players were not used to having written scores and had a different attitude about them than do performers of today. He provided copies of two manuscripts, which immediately illustrated many of the problems with the extant early scores.

The first was a toccata by Ercole Pasquini which is stylistically similar to those of Frescobaldi. Schulenberg suggested that the messy manuscript, which contained staves of five and seven lines, may have been used as a guide for professionals who learned most of their music through memorization or as a sketch for students. The other example, probably written by a contemporary of Frescobaldi, was uncluttered but rather incomplete, particularly at the beginning. Schulenberg discussed the problems involved in "filling in" the piece, as well as the issue of whether some players rearranged the order of sections of some written music in performance. Schulenberg provided his own clear transcriptions for each example, as well as treating the audience to sensitive performances of both pieces.

The final paper, "Teaching Italian

Organ Repertoire," was offered by John Chappell Stowe. His presentation centered around the comprehensive hand-out which he had compiled, which would be an excellent resource for anyone teaching this literature. The collection contains titles of Italian publications from 1517-1700 of interest to organists, a listing of important manuscript sources, publications of early Italian keyboard music, examples of manuscripts, and reading and recording lists. One of the most useful sections of the hand-out is his anthology of Italian repertoire for teaching. Stowe devised five "groupings" for the repertoire, explaining that he finds the approach of categorizing repertoire entirely by "form" (e.g., *ricercari*) to be difficult because the terminology is hard to pinpoint. He concluded with comments on technique as exemplified in Diruta and Italian ornamentation.

Tagliavini returned as the clinician for the closing masterclass, which featured works by Frescobaldi. He worked with the performers on playing dissonances expressively, the use of the tremulant, authentic registration, and articulation.

Sunday afternoon brought a swing from the intellectual to the physical side of organ performance. Caryl Johnson, an experienced hand therapist formerly on the faculty of the Juilliard School of Music and now based in the Chicago area, gave a lecture/demonstration that addressed the anatomy and physiology of playing the organ and helping the organist to avoid injury. The planning committee had wisely arranged for this seminar to occur in a large room at the Loews Anatole Hotel, where they had set up not only an organ but also a video camera and four television sets around the room. This aided considerably in helping the audience to see the demonstrations clearly.

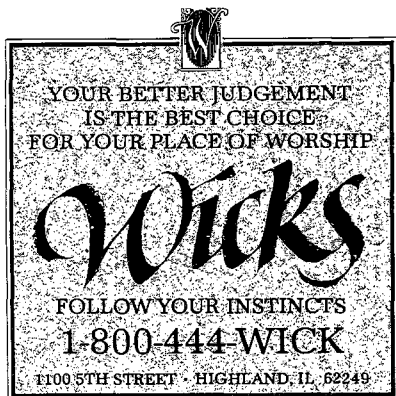
Johnson provided a very helpful hand-out which began with an outline and glossary showing how structure and function work together in the body. She worked her way through the outline while showing slides, explaining specifically how various parts of the body can be injured through incorrect use at the keyboard. She focused on ligaments, muscles, and tendons, important terms which she said many players confuse when trying to verbalize their problems.

Johnson also recommended ways of avoiding injuries. Her hand-out included several pages of exercises for organists. Rather than taking the Jane Fonda aerobic approach, these exercises are designed to help the organist warm-up, strengthen important muscles, and improve balance and coordination. Johnson emphasized the need to "release" rather than "stretch" when doing these activities. In addition to the exercises, Johnson suggested avoiding injury by modifying some music to make it more playable for small hands. She also offered some "useful slogans" designed to encourage the organist to think before playing. For example, she emphasized, "Never send a man to do a boy's job," meaning that whenever possible one should use smaller rather than larger muscles while playing.

The session concluded with Johnson demonstrating her principles on three organists, beginning with the warm-up exercises. Since there were not many problems among the performers, this session and the question/answer period served more as a springboard for a discussion of posture and the treatment of performance-related problems.

The National Committee on Professional Education is to be commended for organizing a very varied, informative, and thought-provoking conference! ■

Sally Cherrington is Director of Music at St. Luke's Lutheran Church in Park Ridge, IL, and an adjunct faculty member at Harper College, Palatine, where she teaches organ and courses for church organists. She recently completed her DMA degree in organ from Yale University. Active as a performer and workshop clinician, she has published articles in several music journals, and writes organ music reviews for THE DIAPASON. She is currently working on a book based on her Yale research in historical American organ pedagogy.



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AGO National Convention

July 10-14, Dallas, TX

Jess Anthony

The world-class convention city of Dallas, Texas, hosted the 42nd Biennial Convention of the American Guild of Organists without missing a beat. Hard on the heels of the Brazilian World Cup soccer team and its entourage, over 1,700 convention registrants took over the sprawling Loews Anatole hotel during the week of July 10 to 14. In the twenty-two years since Dallas last hosted a national AGO convention, the city has carved out a reputation for being in the vanguard of organ performance. Its forward-looking Meyerson Symphony Center houses a spectacular new Fisk concert instrument, and numerous churches in the area showcase organs designed by some of the most fashionable organ builders. The five days of musical experiences scheduled for the 1994 AGO convention emphasized the culture of Dallas. The wide range of conference events coordinated by Howard Ross and Joel Martinson, Dean of the Dallas AGO chapter, placed the Guild clearly within the broader context of general performance and research.

Opening convocation

Outgoing president James Moeser set the tone for the week in his address as part of the opening convocation Sunday, July 10. Speaking to a full house in the 1800-seat Eugene McDermott Concert Hall at the Meyerson, Moeser challenged AGO members to reach higher levels in their art. Their watchwords should be "excellence, integrity, and education," particularly with regards to performance and interaction with the general public.

While organists are not alone in facing an increasingly uncertain future—symphony orchestras are in just as precarious a situation—their traditional support is being threatened in ways that orchestral support is not. The liturgical underpinning that has always reinforced the instrument's secular side is eroding. Organists must attract more of the general public to preserve the non-liturgical portion of their heritage. To compete successfully in the larger artistic marketplace, however, concert organists must perform with as high an artistic standard as any other performing artist.

Fisk opus 100

The Dallas convention provided an excellent forum for AGO members to experience the artistic big leagues. Much of the week was centered around the Herman W. and Amelia H. Lay Family Concert Organ built in 1992 as C.B. Fisk's Op. 100 for the main hall of the Meyerson Symphony Center. The new Fisk instrument (IV/65 stops, 84 ranks/M) is one of the largest mechanical action organs ever built for a concert hall, its beautiful cherrywood free-standing case designed by Charles Nazarian to be a striking focal point for the room.

Gillian Weir

The new concert organ was the logical instrument for the convention opening recital by Gillian Weir, one of the organ world's leading concert artists. Sweeping onto the small raised organ platform as gracefully as she could, Weir launched into a fiery reading of Joseph Jongen's *Sonata Eroica*. The Georg Muffat *Ciaccona G-Dur* that followed the opening Jongen coated Meyerson's extra-terrestrial hall with a particularly intimate registration. The rest of Weir's performance seemed less impassioned. Her interpretation of J.S. Bach's *Passacaglia C-Moll*, BWV 582, had no clearly defined dance

pulse. Weir's treatment of the Guilmant arrangement of the *Andante* movement from Claude Debussy's String Quartet had little of the illusion of the string version. The inexorable closing *Finale* from Petr Eben's *Nedělní Hudba* (*Sunday Music*) was too tame.

Roman Catholic worship

The Roman Catholic worship service Monday morning was an fine example of how spiritual artistic liturgy can be. As

part of the celebration of the Feast of Saint Benedict at the Saint Bernard of Clairvaux Catholic Church, combined choirs and the Festival Brass Quintet led the congregation through Joel Martinson's *Missa Guadalupe*, a bilingual mass setting with a newly AGO-commissioned *Gloria* completing its set of acclamations. The accessible opening *Voluntary on "Sharphorne"* by Bernard Wayne Sanders was the third place winner of the voluntary writing competition sponsored by the Dallas Chapter AGO.

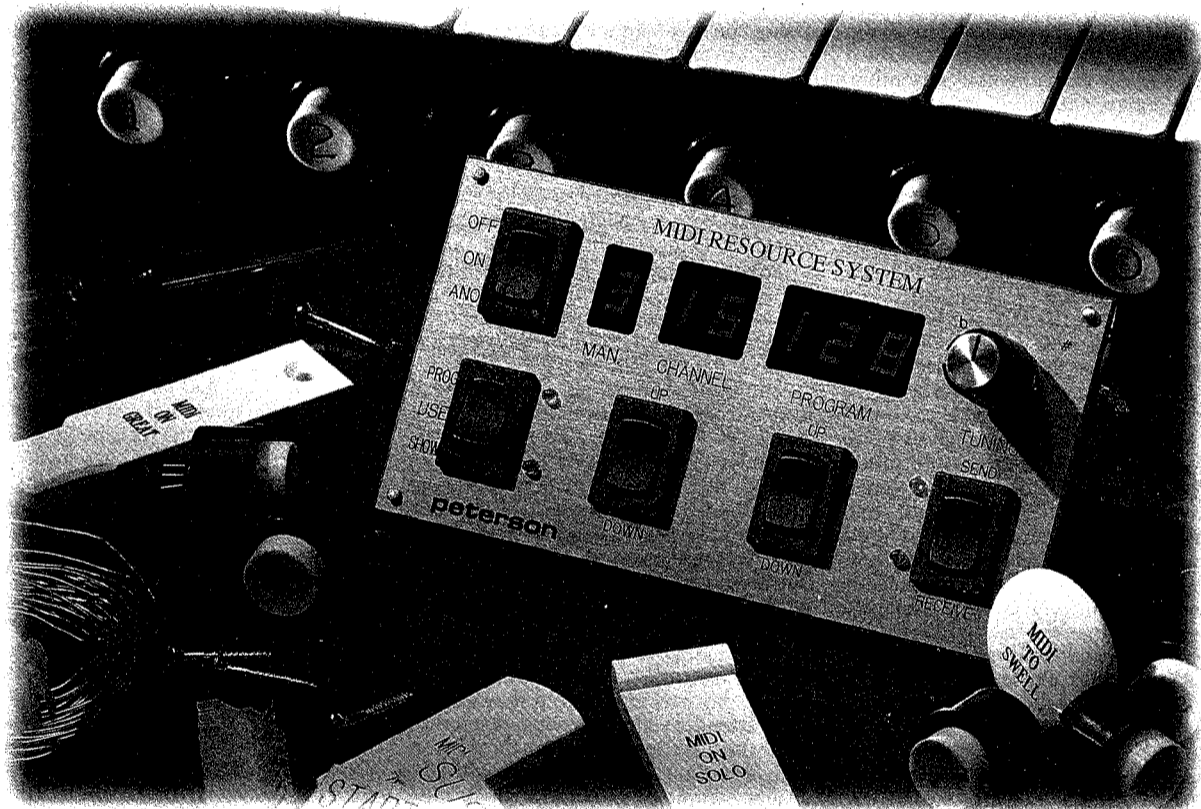
Carole Terry

Convention attendees had been split into four color-coded groups for logistical ease, and first morning recital choice for the Greens was Carole Terry playing on the 95-rank Casavant-Frères organ (IV/70 stops, 95 ranks/E) installed in 1983 at Highland Park Presbyterian Church. Terry was a careful player in a program that needed more drama. Her *Sonata F-Moll*, op. 65, no. 1, by Felix Mendelssohn, was harmonically vertical

with little sense of linear connection. Terry's two interesting *Gospel Preludes* by William Bolcom—*Sweet Hour of Prayer* and *Shall We Gather at the River*—needed more soul behind their clear technical display. Four of the five chromatically evocative movements of *Symphonie VI*, op. 59, by Louis Vierne, concluded Terry's program. Her interpretation came to life only in the scalar conclusion of the last movement *Final*.

Improvisation competition

The finals of the National Competition in Organ Improvisation took place Monday afternoon at St. Michael and All Angels Episcopal Church on their 1985 Schudi instrument (IV/68 stops, 92 ranks/E); the three judges for the final round were William Albright, Ann Labounsky, and Bruce Neswick. The three finalists each constructed a multi-movement or multi-sectioned single work based on material furnished to them 45 minutes before the competition. As announced the following Tues-



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Jess Anthony is Associate Organist at Trinity Episcopal Cathedral, Little Rock, AR, and Visiting Instructor of Organ at the University of Central Arkansas, Conway. He also writes music reviews and feature articles for the Little Rock Free Press. Anthony holds degrees in humanities from Hendrix College and in organ from the University of Michigan. He was awarded a doctorate in organ performance in 1986 at the Eastman School of Music, with a minor in 19th-century studies. Dr. Anthony wrote his dissertation on the organ symphonies of Widor, and has presented papers on Widor for conferences in Ann Arbor and for the Interdisciplinary Nineteenth-Century Studies in Boston and Portland (1988 and 1989).

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day evening, the first prize of \$2,000 went to Jeffrey Brillhart. Second prize of \$1,000 went to David Arcus, and John D. Schwandt was awarded \$500 for third place.

Hillier Theatre of Voices

The Monday evening program at St. Luke's Catholic Church in the Dallas suburb of Irving was one of the artistic high points of the week. A nuanced choral program by Paul Hillier and his Theatre of Voices exemplified the careful approach to performance all organists should emulate. Subtle interpretive phrasing and shifting vocal color moved Hillier's octet of singers between the raw edged style of four Early American pieces, layered Renaissance dynamics and Arvo Pärt's hauntingly repetitive close harmony.

Susa premiere

The second half of the evening brought the world-premiere performance of Conrad Susa's significant new Christmas mystery fable *The Wise Women*. An outstanding work commissioned by AGO Dallas 94, the one-act church opera used a libretto by Philip Littell to tell the story of what happened to the three women the Wise Men left at home as they hurried off to Bethlehem to find the newborn Christ child. Susa's opera was composed with nine principal roles: three portraying the star, three Wise Men, and three wives. A second group of nine functioned as a close-harmonizing, rap singing group of angels bound together in groups of three. Vern Sutton emphasized the liturgical space at St. Luke's in his stage direction. Philip Brunelle ably conducted the assembled singers, small instrumental ensemble, and the congregation.

Hans Fagius

Tuesday morning featured two of the best organ recitals of the week. Swedish organist Hans Fagius was first, playing a program of Baroque and Classical music on the Alfred Kern French Classic inspired instrument (III/46 stops; 69 ranks/M) built in 1978 for the University Park United Methodist Church. Although Fagius played with lively tempos, he always gave the music space to breathe in performance. His clear texture and rhythmic energy gave shape to its overall structure. Fagius' interpretation of Dietrich Buxtehude's *Präludium F-Dur*, BuxWV 145, was light and happy. His full-organ concept of W.A. Mozart's *Ein Orgelstück für eine Uhr*, K. 608, while fast, was played with sensible articulation and a logical balance between sections of the work. Fagius' concluding *Präludium und Fuge E-Moll*, BWV 548, by J.S. Bach, was a model of clear phrasing and dramatic continuity.

Marilyn Keiser

The second concert of the morning featured Marilyn Keiser, one of the organ world's most respected perform-

ers, in a selection of twentieth-century works on the 1978/87 Schudi organ (III/34 stops; 52 ranks/E) at St. Thomas Aquinas Catholic Church. Keiser's selections seemed grouped together by their use of bells with the organ. With unexpected irony, a noon-time carillon sounded at the same time as the performance. Any Keiser recital demonstrates controlled performance technique and logically shaped phrases, and her polished interpretations that morning began with Maurice Duruflé's *Fugue sur le thème du Carillon des Heures de la Cathédral de Soissons*, op. 12. Paul Cooper's *Three Alleluias*, another work commissioned by the AGO Dallas 94 through a gift from John and Barbara Bradfield, effectively conveyed three different spiritual moods through the combined sounds of organ and orchestral chimes. Keiser paired Cooper's new work with Dan Locklair's recent *Rubrics*, a five-part collection whose reciting "... and thanksgivings may follow" was one of the highlights of the performance. Keiser's recital ended with a heartfelt performance of Leo Sowerby's *Requiescat in Pace* and a technically-assured reading of Marcel Dupré's *Deux Esquisses*, op. 41.

Young Artist competition

Tuesday afternoon was given over to the final round of the National Young Artists Competition in Organ Performance. The three semi-finalists who had been selected the previous Friday were Douglas R. Cleveland, J. Andrew Risinger, and Catherine R. Rodland. Using the 1977 Stipe instrument (III/41 stops, 55 ranks/M) at the First Presbyterian Church of Dallas, each finalist performed a program on Tuesday consisting of the Nicolas deGrigny's *Tierce en Taille*; J.S. Bach's *Prelude and Fugue in C Minor*, S.546; Louis Vierne's *Scherzo* from his *Symphonie II* and Ned Rorem's "Sunday Night" from his *Views from the Oldest House*. Playing in the pre-determined order of Rodland, Cleveland, and Risinger, they each chose to reverse the positioning of the Bach and the deGrigny in their performance.

The three finalists each gave a poised and musical performance for the three judges, Wilma Jensen, Thomas Murray, and John Chappell Stowe. First prize of \$2,000 and two years of management consultation with Karen McFarlane Artists, Inc. was awarded to Cleveland. The second prize of \$1,000 went to Risinger, and the \$500 third prize went to Rodland.

Dallas Symphony—Mary Preston, David Schrader, Jean Guillou

Tuesday evening offered the convention attendees their second chance to hear the Fisk instrument at the Meyerson, this time in combination with the Dallas Symphony Orchestra led by Kate Tamarkin. Although Fisk did not live to

see the Meyerson instrument completed, his artistic vision had steered the team of organbuilders towards a first-class musical instrument with beautiful stops capable of meeting sometimes unexpected requests. The Great, Positive, and Swell divisions formed a classical core. The Great division, one of two playable on Manual I, was based on the idea of a 17th century German Hauptwerk. The Positive, Manual II, was also primarily German in inspiration with additional French Classic and Romantic stops. Manual III was built largely as a 19th century French Récit housed in a swell box with shutters on three sides for maximum dramatic effect. The fourth Résonance division, conceived as a Pedal extended up through the manual and playable from either Manual I, IV, or in the Pedal, was designed as a powerful French Romantic based division with scaling generous enough to match a full orchestral sonority.

The tonal design of the organ evolved along with the design for the concert hall itself, and the balance and timbral harmony of the final voicing was adjusted in actual rehearsals with the orchestra. The acoustics of the concert hall at the Meyerson can be modified to accommodate any performing configuration, adding as much as six seconds of reverberation, and the sound of the organ on Tuesday seemed to blossom in its new guise as part of the orchestral ensemble.

A trio of organists—Mary Preston, David Schrader, and Jean Guillou—played Tuesday evening's program. Preston opened the concert with a solid performance of Josef Rheinberger's *Konzert für Orgel G-Moll*, op. 177. Rounding out the first half with C.P.E. Bach's *Concerto per l'organo in A Major*, H.444/W.34 and Samuel Barber's *Toccata Festiva*, op. 36, Schrader had consistent problems coordinating the tempos of his Bach interpretation with the orchestra's. The registration he chose for the Barber seemed too austere to match the lushness of the orchestra.

The second half of the evening was given over to Jean Guillou's recreation of Joseph Jongen's *Symphonie Concertante*, op. 81, a bread and butter work Guillou had recently recorded with the Dallas Symphony Orchestra. As expected, Guillou's interpretation was his own. The instrumental solo colors he demonstrated—while showing off the capabilities of the Fisk organ—had little to do with the ones Jongen suggested in the score.

Wolfgang Rübsum

The highlight of Wednesday's schedule for the Greens was the evening concerts at Southern Methodist University. The most anticipated featured Wolfgang Rübsum in a program on Dallas' second new Fisk instrument, the company's Opus 101 (III/51 stops, 72 ranks/M) built in 1993 for Caruth Auditorium at the University. Housed in another elegant case designed by Charles Nazarian, the successor to the Meyerson instrument (Opus 100) was given a more idiosyncratic voice.

Judging from recordings, the new SMU instrument can speak clearly if the organist chooses registrations that acknowledge the individuality of the organ's stops. At Rübsum's concert, the sounds were more murky and bottom heavy. His program was built from examples of German counterpoint, opening with the *Präludium A-Dur*, BuxWV 151, by Dietrich Buxtehude. The sound was too thick for the contrapuntal texture, and the articulation of the musical phrases did not adequately accommodate the organ's flexible winding. Rübsum played two selections by J.S. Bach—*Sonate VI*, BWV 530, and the *Ricercare à 6* from the *Musikalisches Opfer*, BWV 1079—more clearly, with passages of the Trio demonstrating several elegant examples of ornamentation. Rübsum's concluding piece by Max Reger, a briskly played *Choralphantasie "Wachet auf, ruft uns die Stimme,"* op. 52/2, obscured too much of the composer's contrapuntal setting. Rübsum's

heavy registration covered over most of the pedal statements in the phantasia, and his interpretation in general did not let the music, or the organ, breathe. Reger himself felt that the proper tempo for a performance should be determined by the density of the texture of the piece, the acoustics in the hall, and by the principle of achieving the greatest possible clarity. (Letter in 1912 to the Duke of Meiningen, quoted in Max Reger, *Fantastische Orgelwerke, Band 6, Choralphantasien*, Edition Breitkopf 8496, p.8.)

Musica Antiqua Köln

The members of Musica Antiqua Köln completed the evening with a performance of the complete J.S. Bach *Musikalisches Opfer*, BWV 1079, in the sanctuary of Highland Park United Methodist Church. Recognized for their scholarly involvement in issues of performance practice, the early music ensemble interpreted the works as they could have been played in the Baroque era. The performance was a delicate and gracious recreation of Bach's musical gift to Frederick the Great.

David Dahl

The last official day of the AGO Dallas 94 convention for the Green group began with two more organ recitals. The first program, a performance by David Dahl originally scheduled for the new Rosales instrument being built for the King of Glory Lutheran Church, had been moved to the French Classically-inspired Schudi instrument at Walnut Hill United Methodist Church. A cheerful opening *Präludium D-Moll* by Vincent Lübeck led into an alternatim interpretation of Michel Corrette's *Magnificat du 3ème et 4ème ton* from the *Première livre d'Orgue*, op. 16. Dahl was joined at that point by David Reece, cantor, who sang his verses in English. Timothy Tikker's well-crafted *Variations sur un Vieux Noël pour Grand Orgue* followed the Corrette. Although it evokes the familiar idiom of Marcel Dupré, Tikker's AGO/Holtkamp Prize winner is a good composition. Dahl ended his program with Josef Rheinberger's *Sonata IV, A-Moll*, op. 98 (Tonus Peregrinus), a work that seemed an unfortunate choice for an instrument with a limited expressive capacity.

Kimberly Marshall

The second recital for Thursday morning showcased Kimberly Marshall in a recital on the 1992 Bedient organ, Opus 33 (II/29 stops, 37 ranks/M), at St. Rita Catholic Community. The sound produced by the instrument's hybrid 18th-19th century French design did not achieve the solid Cavallé-Coll tonal blend it seems to have been intended to suggest. The voicing did not bloom at the top, and the winding was inadequate for full organ. Marshall did well in a program that overpowered the instrument. The highlight was her performance of the little known *Grand Dramatic Fantasia: Concert on a Lake Interrupted by a Thunderstorm* composed by Sigismund von Neukomm. The early-nineteenth-century work was a perfect choice to demonstrate the Orage ("storm") and Rossignol ("nightingale") novelty stops that had been included in the organ's stop list.

Bolcom/Morris

After a full week of activities, all good organ conventions should come to a satisfying end. AGO Dallas 94 continued the tradition with a sophisticated Thursday evening concert by William Bolcom and Joan Morris at the restored Majestic Theatre in downtown Dallas. The historic vaudeville theatre was a perfect place to present two of this country's finest cabaret artists. Few singers convey the meaning of a song as well as Morris, and Bolcom is a fine accompanist well attuned to his wife's interpretive nuances. Their program could have lasted all night as far as the audience was concerned. Dallas should be congratulated. A class act is always obvious. ■

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An Index to the Organ and Harmonium Works of Franz Liszt, part 2

William H. Bates

Part 1 of this Liszt Index appeared on pages 12-14 of the September issue of THE DIAPASON.

Composition	S	R	SE	ME	HE
***Missa pro organo lectarum celebrationi missarum adjumento inserviens ³⁰	264	384			
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Sanctus			II:89	III:18	V:11
Benedictus			II:91	III:20	V:13
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MEDIUM: organ					
DATE: 1879					
PUBLISHED: 1879?					
Mysteria gaudiosa/dolorosa/gloriosa — see Rosario ... Ave Maria					
Nun danket alle Gott — see Der Choral "Nun danket alle Gott"					
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**O sacrum convivium ³¹					VI:22
MEDIUM: organ or harmonium					
DATE: 1881-1884?					
PUBLISHED: unpub.					
O Traurigkeit — see Choräle für Kardinal Hohenlohe					
Offertorium (Ave Maria "II") — see Missa pro organo					
**Offertorium aus der Ungarischen Krönungs-Messe ³²	667	411b		III:24	IV:54
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DATE: 1868?					
PUBLISHED: 1870?					
*Ora pro nobis. Litanei	262	383	I:37	III:28	III:27
MEDIUM: organ					
DATE: 1864					
PUBLISHED: 1865					
*Orpheus. Symphonische Dichtung ³³				III:32	IV:3
MEDIUM: organ					
DATE: 1860					
PUBLISHED: n.d.					
Pilger Chor — see Chor der jüngern Pilger ...					
Pio IX Hymnus — see Der Papst-Hymnus					
Postludium — see Requiem für die Orgel					
Präludium für Orgel — see In domum Domini ibimus. Präludium für Orgel					
*Präludium und Fuge über das Thema B-A-C-H (first version) ³⁴	(260)	(381)		II:92	II:51
MEDIUM: organ					
DATE: 1855					
PUBLISHED: 1855? (1859?)					

Composition	S	R	SE	ME	HE
*Präludium und Fuge über B-A-C-H (second version) ³⁵	260	381	II:54	II:2 ³⁶	II:1 ³⁷
MEDIUM: organ, harmonium, or pedalfügel					
DATE: 1870					
PUBLISHED: 1870					
**Prelude No. 4 aus Op. 28 [by Frédéric Chopin] ³⁸	662/1	404/1		IV:66	VII:34
MEDIUM: organ, harmonium, or pedalfügel					
DATE: n.d.					
PUBLISHED: c1869					
**Prelude No. 9 aus Op. 28 [by Frédéric Chopin]	662/2	404/2		IV:67	VII:35
MEDIUM: organ, harmonium, or pedalfügel					
DATE: n.d.					
PUBLISHED: c1869					
Preludio für Orgel — see Die Glocken des Straßburger Münsters ... Preludio für Orgel					
Preludio per il Cantico ... — see San Francesco ...					
Recordare Pie Jesu! — see Requiem für die Orgel					
**Regina coeli lactare / Orlando di Lasso ³⁹	663	405		IV:69	VII:17
MEDIUM: organ, harmonium, or pedalfügel					
DATE: 1865					
PUBLISHED: 1869					
Requiem — see also Agnus Dei ... G. Verdi					
**Requiem für die Orgel ⁴⁰	266	385			
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Dies Irae			II:94	III:49	V:60
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MEDIUM: organ					
DATE: 1883					
PUBLISHED: 1885					
*Resignazione! ⁴¹	263	388		III:60	VI:4
MEDIUM: [no perf. medium specified]					
DATE: 1877					
PUBLISHED: posth. (1908)					
**Rosario. Organo (o Harmonium) Solo. Ave Maria. ⁴²	670	396			
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III. Mysteria gloriosa				III:65	V:46
MEDIUM: organ or harmonium					
DATE: 1879 or after					
PUBLISHED: unpub. (in ME)					
Salve regina — see Zwei Kirchenhymnen					
**San Francesco. Preludio per il Cantico del Sol di San Francesco ⁴³	665/1	392/1		III:72	VI:6
MEDIUM: organ					
DATE: 1880					
PUBLISHED: unpub. (in ME)					
Sanctus — see Missa pro organo and Requiem für die Orgel					

Composition	S	R	SE	ME	HE
**[Slavimo slavno slaveni!] ("Andante maestoso") ⁴⁴ MEDIUM: organ DATE: 1863? PUBLISHED: posth. (1910/1911)	668	397	—	I:52	III:15
Stations I-XIV — see Via crucis					
Trauerode — see Les Morts — Oraison					
**Tröstung ("Consolation VI in E Major") ⁴⁵ MEDIUM: organ DATE: 1848 or after PUBLISHED: 1884	—	—	—	—	IV:43
**Tu es Petrus aus dem Oratorio Christus ⁴⁶ MEDIUM: organ DATE: 1867 PUBLISHED: 1870?	664	391/2	—	III:88	III:21
Ungarischen Krönungsmesse — see Offertorium aus ... Krönungs-Messe and, under Category "D", both Benedictus and Offertorium aus ... Krönungsmesse					
Ungarn's Gott — see A magyarok Istene					
*Variationen über den Basso Continuo des ersten Satzes der Cantate: "Weinen, Klagen, [Sorgen, Sagen] Angst und Noth sind des Christen Thränenbrod" und des Crucifixus der H-Moll Messe von Sebastian Bach ⁴⁷ MEDIUM: organ, harmonium, or pedalfügel DATE: 1863 PUBLISHED: 1865	673	382	I:4	IV:28	II:32
Vexilla regis — see Choräle für Kardinal Hohenlohe and Via crucis					
**Via crucis. Les 14 Stations de la Croix ("Kreuzandachten") ⁴⁸ Vexilla regis Station I (Jésus est condamné à mort) Station II (Jésus est chargé de la croix) Station III (Jésus tombe pour la première fois) Station IV (Jésus rencontre sa très sainte mère) Station V (Simon le Cyrénéen aide Jésus à porter sa croix) Station VI (Sancta Veronica) Station VII (Jésus tombe pour la seconde fois) Station VIII (Les femmes de Jérusalem) Station IX (Jésus tombe une troisième fois) Station X (Jésus est depouillé de ses vêtements) Station XI (Jésus est attaché à la croix) Station XII (Jésus meurt sur la croix) Station XIII (Jésus est déposé de la croix) Station XIV (Jésus est mis dans le sépulcre) MEDIUM: organ or harmonium DATE: 1878-1879 PUBLISHED: unpub.	674a	—	—	III:2 ⁴⁹	V:16 V:19 V:20 V:21 V:22 V:23 V:25 V:27 V:28 V:30 V:31 V:32 V:33 V:36 V:38
Was Gott tut, das ist wohlgetan — see Choräle für Kardinal Hohenlohe					
**Weimar's Volkslied (first version) ⁵⁰ MEDIUM: organ DATE: after 1862 PUBLISHED: unpub.?	(672)	(398)	—	—	III:37
**Weimar's Volkslied (second version) ⁵¹ MEDIUM: organ or harmonium DATE: 1863-1873? PUBLISHED: 1873?	672	398	—	IV:22	III:31

Composition	S	R	SE	ME	HE
Weinen, Klagen, Sorgen, Sagen — see Variationen über ... "Weinen, Klagen, Sorgen, Sagen ..."					
Wer nur den lieben Gott — see Choräle für Kardinal Hohenlohe					
Zum Haus des Herrn ziehen wir! — see In domum Domini ibimus ...					
Zwei Kirchenhymnen ⁵² *Salve regina **Ave maris stella (second version) MEDIUM: [organ or harmonium] DATE: Salve regina - 1877 Ave maris stella - after 1868 PUBLISHED: 1880	669	394			II:75 III:68 VI:18 II:78 I:78 VI:14

This article will be continued next month.

Notes

30. Publication: 1879 (Haselböck), 1880 (Searle). "Graduale" is based on Liszt's *Gebet* for organ or harmonium (S. 265), and "Offertorium" is taken from *Ave maria* (II) for mixed chorus and organ (S. 38; under "E" see also *Ave Maria* (II) for organ or harmonium, S. 681). The remaining pieces in *Missa pro organo* appear to be original organ compositions.

31. Date: after 1881 (Haselböck), c1884 (*TAO*, p. 62). Neither Searle nor Raabe gives a separate listing for Liszt's organ setting of *O sacrum convivium* (under "E" see S. 58, for alto, female chorus, and organ-harmonium). According to Haselböck (VI:[viii]), the autograph MS of the vocal setting also holds divergent readings for the organ solo version and, further, that another MS copy (nonautograph) contains the entire organ solo setting "with changes and additions in Liszt's hand."

32. Date: after 1867 (Searle), 1869 (Haselböck). Publication: c1870 (see the note to *Consolation* no. 5 in E Major). This work is a setting (presumably by the composer) of the Offertory of Liszt's *Ungarische Krönungsmesse* (S. 11). Under "D" see also *Benedictus* (S. 678/2) and *Offertorium* (S. 678/1).

33. The organ setting of the symphonic poem *Orpheus* (S. 98; no Searle or Raabe number for the organ version) was prepared by Robert Schaab, whose MS contains "far-reaching alterations and revisions by Liszt" (Haselböck IV:[vii]). A. W. Gottschlag's copy of Schaab's MS also has handwritten emendations by the composer. See also two settings for piano (S. 592 and S. 638). A setting for harp, harmonium, violin, and piano (S. 723a) may be lost.

34. Publication: 1855 (Raabe and Searle), 1859 (Haselböck). See also a piano setting (S. 529, in *NLE* I/5:75-88) of the first organ version. Liszt also revised the piano setting (S. 529, in *NLE* I/5:60-74), perhaps after completing the second version for organ (S. 260).

35. For an informative discussion of Liszt's revisions of the original version of the Prelude and fugue on B-A-C-H see Michael Saffle, "New Light on Liszt's *Prelude and Fugue on B-A-C-H*" (*The American Organist* 16/11 [November 1982], pp. 44-49).

36. *Ossia* for mm. 130-161 = ME-II:114-115.

37. *Ossia* for mm. 130-166 = HE-II:67-69.

38. Publication: probably 1869 (along with Chopin's *Prelude*, Op. 28/9, this work was first published in Vol. 5 [c1869?] of A. W. Gottschlag's *Repertorium* series).

39. Publication: 1869 (Haselböck), n.d. (Searle).

40. Liszt derived this work from his *Requiem* for four male soloists, male chorus, organ, and brass (S. 12). According to Haselböck (*TAO*, p. 61), Liszt performed the *Requiem* as an organ solo in 1867 but did not prepare the "official [organ] version until 1883."

41. Liszt did not specify a particular keyboard instrument in the autograph MS of *Resignazione!* (no Liszt-approved publication is known). Although the work is pianistic in character, in the autograph it precedes *Salve regina*, which Liszt later published along with *Ave maris stella* (second version) for organ or harmonium (see *Zwei Kirchenhymnen*). Searle also lists *Resignazione!* under piano music (S. 187a).

42. Date: late 1879 or after (n.d. - Searle and Haselböck; see below for the date of S. 56). Based on the first three movements of Liszt's *Rosario* (S. 56/1-3, these movements for mixed chorus and organ/harmonium; composed 1879). See also *Pater noster* (S. 56/4, listed under "E").

43. Liszt prepared settings for both organ (S. 665/1) and piano (S. 665/2) of the prelude to the revised version of *Cantico di San Francesco d'Assisi* for baritone solo, male chorus, orchestra, and organ (S. 4; under "E" see *Cantico di San Francesco* [S. 4]; the piano version of the prelude, which in the autograph MS is notated simultaneously with the organ version, appears in *NLE* I/17:55-57). In addition, he wrote a separate piano setting (S. 499) using material from the choral work and, according to Searle (see under S. 4), also used material from the original composition in two other piano works ("St. François d'Assise" from *Légendes*, S. 175/1; and *Alleluja et Ave Maria*, S. 183) as well as in *Hosannah!* (S. 677; see under "C").

44. Date: 1863 (Searle and Haselböck; but is the organ setting based on the original choral version of 1863 or on the revised version of 1886?). Based on *Slavimo slavno slaveni!* (S. 33, for male chorus and organ). The alternate title "Andante maestoso" appears in the first edition, which was issued posthumously. Since the autograph MS is evidently no longer extant, it is not possible to determine the title Liszt intended for this organ work. See also a setting for piano (S. 503).

45. Date: 1848 or after (*ERM* indicates that S. 172/6 was composed in 1848). *Tröstung*, a very free adaptation of *Consolation* No. 6 (S. 172/6), was only recently discovered (see *Musik und Kirche* 57/3 [May-June 1986], p. 162). Haselböck (IV:[vii]) indicates the following: "The freedom of the reworking and the incorporation of additional bars suggest that Liszt was its originator, unless Gottschlag [in whose collection the arrangement first appeared] was working from an earlier version of the *Consolation*."

46. Publication: n.d. (published in vol. 22 of Gottschlag's *Repertorium* [see the note to *Consolation* [no. 5 in E Major]). According to the title given in the original print (cited by Haselböck), *Tu es Petrus* was

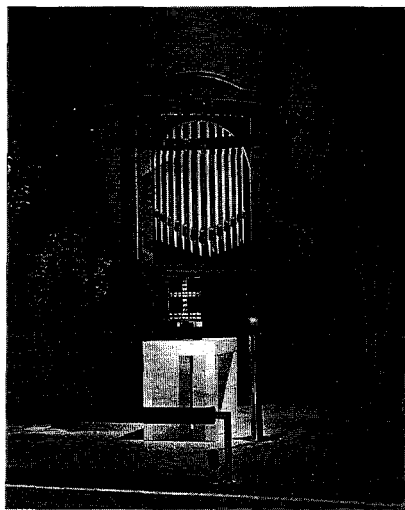
New Organs

Cover:

John-Paul Buzard Organ Company, Champaign, IL, has built a new organ for St. Matthew Roman Catholic Church, Champaign. This instrument, the firm's opus 11, of 23 stops and 31 ranks, was completed just prior to Christmas, 1993 and used for the first time at Christmas Eve masses. The church was built in 1977 and seats about 1,000 people. Built on a concrete slab, it is a long, wide room (150' by 75') having only a few lancet windows in large expanses of dark brown brick. Natural light enters through clear west-facing windows at the balcony level over the entry doors. The front of the room forms a large semi-circle. A 15-foot diameter brass halo is suspended over the tabernacle near the cantor's position. Thin-pile carpet covers the nave's floor, including the space under the pews; the sanctuary floor is slightly elevated and made of the same brown brick as the walls.

The church was never adequately designed to house a pipe organ. The ceiling is low: 12 feet high in the balcony, 24 feet from the main floor. The building's architect determined the balcony could not hold the entire organ's weight and that of the choir and occasional instruments. The balcony floor structure houses the HVAC system's plenum and return ductwork, prohibiting organ wind-trunks from running under the floor. Responsorial singing between cantor and congregation with organ accompaniment was impossible due to the slow speed of the accompaniment's sound reaching the cantor's ears. Hymn singing was difficult, even for those with musical training, because the electronic instrument's speakers simply could not excite the room's otherwise reverberant acoustics.

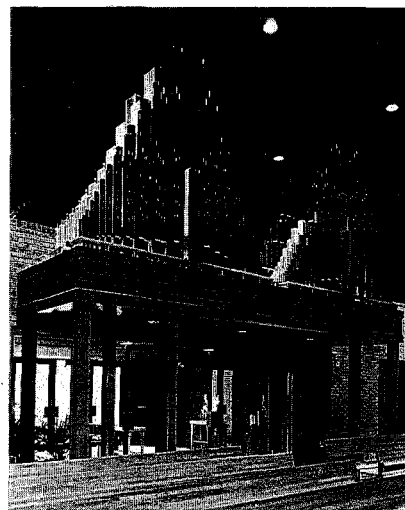
It was obvious that a new organ had to solve the problems with singing; it had to fill the large room with sufficient clear, full, musical sound; it had to appear to have grown out of the architecture, making the building appear as though a pipe organ had always been intended in its original design. The main body of the organ had to be installed in essentially



one location to aid in tuning stability and cohesion of ensemble, but could not materially block the choir's view of the sanctuary from the balcony. And, a small antiphonal organ was essential for the cantor and congregation to sing in time together.

The Swell division and part of the Pedal was located in the balcony along the outside wall, behind the choir. The free-standing Swell box case is made of solid white oak, thickened by an interior lining of dense, smooth fibreboard. The effect of the massive wall of shutters is softened by the flamed copper pipes of the Pedal and Great Metal Gedeckt 16' displayed in front of them.

The Great division and the Pedal's principals and flutes are installed on a solid white oak platform built in front of the balcony rail. A separate blower for the Great is installed in a box on the balcony floor. The pipes of this exposed division are at a slightly lower height than those in the Swell, both to keep them in proper visual proportion with the low ceiling, and to prevent the need to miter or Haskell eight-foot long pipes. In an effort to embrace, yet enliven all the "earth-tones" found in the room, the center front pipes of the Great Open Diapa-



son are made of 75% tin, flanked by the Pedal Principal of polished copper.

The Antiphonal division is housed in a free-standing white oak case and utilizes semi-circular details in varying ratios to the sanctuary's radius to assist in its relation to the architecture.

The tonal palette was deliberately designed to remind the organist of a style of organbuilding to which we refer fondly as the "19th Century American Catholic" style. Some of the key design elements include: a sizeable Great Open Diapason and chorus including a Twelfth mutation; open wood/stopped wood Great flute combination; stopped wood/open harmonic metal Swell flutes; a Violin Diapason basis in the Swell with much keener strings than otherwise is our custom. Open pipes accompany singers better than stopped pipes, so there is a greater variety of open pipes in the Swell; the Antiphonal division comprises a single stop named "Pitch Diapason 8'" after similar stops found in many an old incense-encrusted Welte-Tripp.

However, this style has been significantly updated in this instrument. The

employment of slider and pallet wind-chests is important to our way of thinking regarding focus of speech and blending of the various stops in a division. A lively articulation of speech is incorporated in appropriate stops within the context of warm, gentle voicing. Given the abundance of lush unison pitched stops, there is certainly romance in this organ's sounds. However its classic framework, upon which every good tonal design is hung, provides an ability to excitingly render a wide variety of organ literature and create brilliance and transparency when called for.

GREAT

- 16' Metal Gedeckt
- 8' Open Diapason
- 8' Melodia
- 4' Octave
- 4' Flute d'Amour (from 16')
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- 1 1/2' Fourmure IV
- 8' Trompette
- 8' Antiphonal Pitch Diapason

SWELL

- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Harmonic Flute
- 2' Flageolet
- 2' Plein Jeu V
- 16' Basson (1-12 1/2-length)
- 8' Trompette
- 8' Oboe
- 4' Clarion (from 16')
- Tremulant
- 8' Antiphonal Pitch Diapason

PEDAL

- 32' Untersatz (1-12 electronic, prep)
- 16' Subbass
- 16' Gedeckt (Gt)
- 8' Octave
- 8' Bourdon
- 8' Gedeckt Flute (Gt)
- 4' Choral Bass
- 16' Trombone (Sw)
- 16' Basson (Sw)
- 4' Clarion (Sw 16')

► Bates: Liszt Index

taken from the same-titled movement in Liszt's oratorio *Christus* (S. 3), a choral movement that in turn was derived from *Der Papst-Hymnus* (S. 261). See also *Dall'alma Roma* (S. 36, listed under "E"). The organ setting of *Tu es Petrus* was published along with *Consolation* (No. 5), *Einleitung . . . Elisabeth*, and the organ work *Offertorium ... Krönungsmesse* (see above). Raabe does not give a separate catalog number for the organ setting of *Tu es Petrus* but instead lists it under number 391 (*Der Papst-Hymnus*).

47. Two piano works also use similar musical materials (S. 179 and S. 180, the latter probably being the basis for the organ setting).

48. In the original source of *Via crucis* (a composer-corrected manuscript whose copyist has not yet been identified), the organ version is notated simultaneously with the original one (S. 53, for solo voices, chorus, and organ or piano) as well as a version for piano (S. 504a). There also exists a setting for piano four-hands (S. 583).

49. In ME: p. 2 = HE V:18 (last part of "Vexilla regis" = "O Crux ave, spes unica"), p. 3 = HE V:22 (Station IV), pp. 4-5 = HE V:23-24 (Station V), p. 6 = HE V:31 (Station X), p. 7 = HE V:36-37 (Station XIII).

50. Date: after 1862 (Haselböck), 1865 (Raabe). Publication: no information. Based on *Weimar's Volkslied* (S. 87), which Searle suggests was taken from the orchestral work *Huldigungsmarsch* (S. 357), itself based on the piano work of the same title (S. 228). Liszt also prepared three other settings of the choral work (see S. 313, S. 542, and S. 588).

51. Date: bet. 1863-1873? (prepared sometime after completion of the first version [see above]). Publication: 1873 (Searle and Raabe), 1873? (Haselböck).

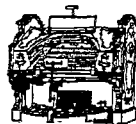
52. Date for *Ave maris stella* (second version): after 1868 (Searle), n.d. (Haselböck); under "B" see the date for the first version. The two pieces in *Zwei Kirchenhymnen* have separate origins: *Salve regina* may have originated as a work for alto voice and organ (the Liszt-copied portion of the autograph MS has no performance designation, although the title page—copied by August Göllerich—has "für Alt und Orgel"); *Ave maris stella* (second version), on the other hand, is a revised version of an earlier setting for harmonium (under "B" see S. [669/2]) and therefore was most likely intended for organ or harmonium (there is no performance indication in the autograph MS). When both pieces were published in 1880 under the corporate title "Zwei Kirchenhymnen" (for organ or harmonium), appropriate text was added to *Ave maris stella* (there is no text in the autograph MS of the work) and registration suggestions for a three-manual organ, which are to appear in Vol. X of the Haselböck edition, were added by a certain B. Sulze.

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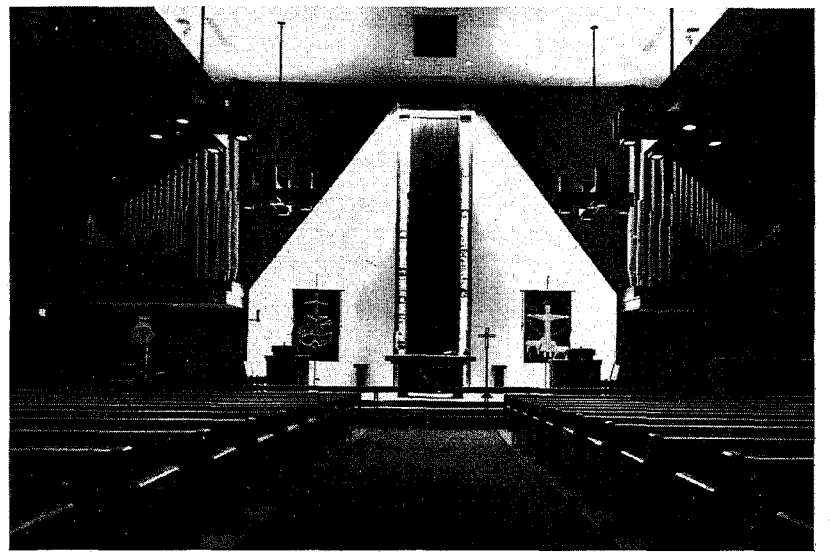
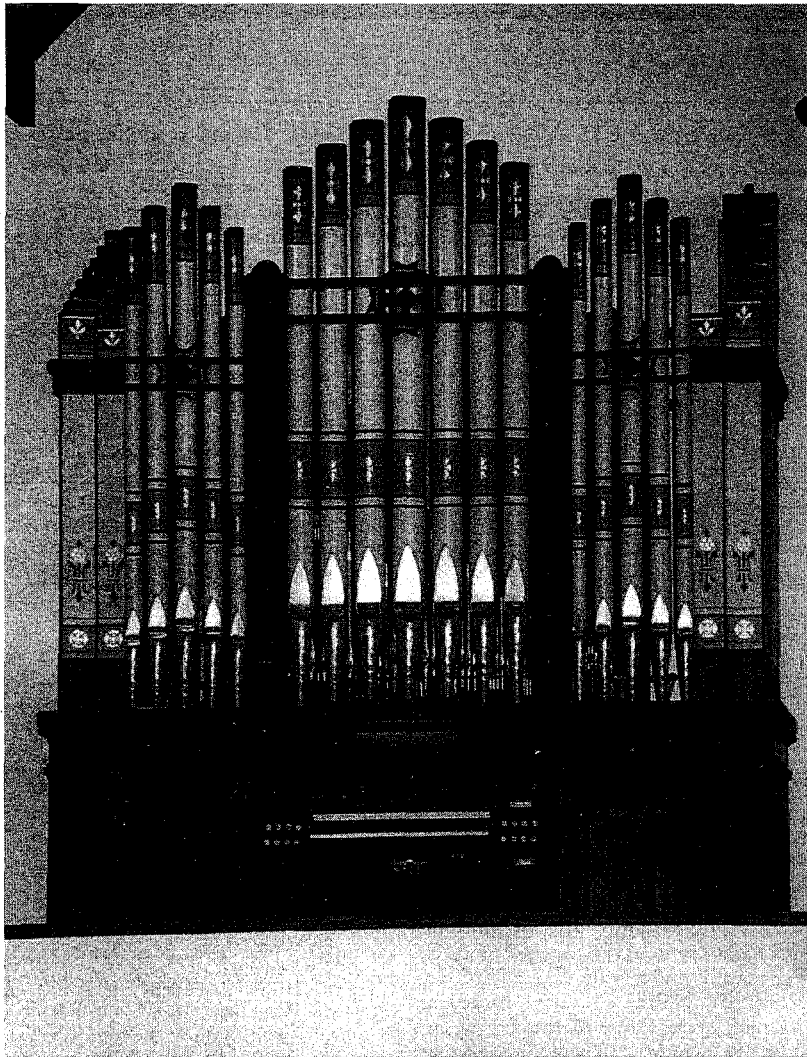
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Fabry, Inc., Fox Lake, IL, has rebuilt and moved the organ for St. Paul's Lutheran Church, Waukegan, IL, into the congregation's new sanctuary. Changes include a new Pedal Principal in the facade (Schopp), new swell shade frames (Schopp) and solid state swell engine (Peterson), new Mayland chimes, an enlarged Peterson relay, new oak console shell on a movable platform, and new casework. The Carillon system and Trompette-en-Chamade are preparations. Crew members included David J. Fabry, David G. Fabry, Joe Poland, and Jeff Wennerstrom. Photo by Sudio, Inc.

Redman Organ Co., Ft. Worth, TX, has rebuilt and installed Hook & Hastings Opus 935 in Faith Lutheran Church, Hot Springs Village, AR. The organ was originally built for Sacred Heart Catholic Church, Augusta, GA, in 1879; nine stops, 11 ranks, compass 56/27. Because the organ had been vandalized at its former location, little of the original pipework existed, except large wood bass pipes, several front pipes, and many fragments. Much of the pipework has been replaced with Hook & Hastings pipework from the same period, located through Alan Laufman of the Organ Clearing House, who also provided the replacement name board. The Mixture is new, replacing the former Dulciana. All pipework has been cleaned, rebuilt, and revoiced, although Hook & Hastings voicing practices have been preserved. The Oboe, originally stopping at tenor C, has been extended to low C. Provision has been made to add a 16' Bassoon to the Pedal. Front pipes have been refin-

ished and restencilled by Sharon Redman, using mostly original designs and colors to harmonize with the present location. Casework is black walnut, and has been refinished with oil. The swell shoe was reproduced by Roy Redman, and the bench by Corey Gregory. The installation team included the above, assisted by Paul Scott.

GREAT

- 8' Open Diapason
- 8' Melodia Bass
- 8' Melodia
- 4' Principal
- 2' Mixture III

SWELL

- 8' Stopped Diapason
- 8' Stopped Diapason Bass
- 8' Viola
- 4' Harmonic Flute
- 8' Oboe
- Tremolo

PEDAL

- 16' Bourdon

ANTIPHONAL

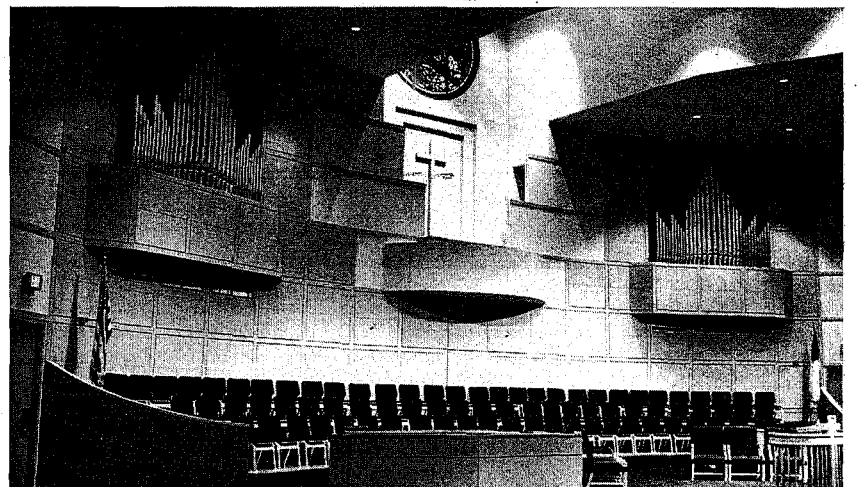
- 8' Gedeckt
- 4' Erzähler
- 2' Principal
- 8' Trompette-en-Chamade (prep)
- Carillon (prep)
- Chimes
- 8' Trumpet
- 4' Clarion
- Zimbelstern (prep)

SWELL

- 8' Gedeckt
- 8' Gemshorn
- 8' Celeste
- 4' Spitz Principal
- 4' Stillflute
- 2 1/2' Nazard
- 2' Blockflute
- 1 1/2' Tierce
- Scharf III
- Tremolo
- 16' Trumpet
- 8' Trumpe
- 4' Clarion

PEDAL

- 16' Subbass
- 16' Quintation
- 16' Principal
- 8' Principal
- 8' Quintation
- 4' Octave
- 2' Octave
- Mixture III
- 16' Posaune
- 8' Trumpet
- 4' Clarion
- 4' Krummhorn



Paul Jernigan and assistant Shawn Sanders, Houston, TX, have moved and enlarged the 1972 Wicks organ at the new Beltway 8 campus of South Main Baptist Church, Pasadena, TX. Dr. Rhonda Furr of Houston Baptist University was the consultant. Pipes of the Great Principal 8', Octave 4', Pedal Principal 16', and Choral Bass 4' were incorporated into two matching facades, the trebles placed directly behind. The instrument was converted to Peterson

solid state switching and multilevel combination action incorporating a bar graph display and new electronic controls throughout. Also joining the project in 1993 were James A. Brown and Glenn Wheeler. Church organist Shirley McCord and technician Paul Jernigan played in a dedication program, which also honored 1972 organ committee members including former minister of music Eddie Gray. Dr. Ron Lyles is the pastor, Bobie Miller is minister of music.

GREAT (Exposed)

- 8' Principal
- 4' Octave
- 2' Fifteenth (ext)*
- GREAT (Enclosed)**
- 8' Bourdon
- 8' Salicional*
- 8' Celeste*
- 4' Koppelflute
- 2' Blockflute (ext)
- Sesquialtera II*
- Mixture IV
- 8' Clarinet*

SWELL (Enclosed)

- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Rohrflute
- 4' Spillflute
- 2' Principal
- 2' Flute (ext)
- 1 1/2' Quinte
- 8' Trompette

PEDAL (Enclosed)

- 32' Untersatz (elec)*
- 16' Principal (ext)
- 16' Bourdon (ext)
- 8' Bassflute (Ct)
- 8' Rohrflute (Sw)*
- 16' Bombarde (Sw)
- 8' Trompette (Sw)
- 4' Clarinet (Ct)*
- PEDAL (Exposed)**
- 8' Octave
- 4' Choral Bass

*1992 Additions and modifications

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- OCTOBER #9440** A. G. O. '86 Encore... Huw Lewis and Daniel Roth play organ solos, and the Brazeal Dennard Chorale performs works by Robert Harris, Charles Coleman, Felix Cox, Gordon Young and Wendell Whalum in concert at Detroit's Ford Auditorium.
- #9441** From the Auditorium to the Temple... resident artist John Obetz demonstrates the 1959 Aeolian-Skinner and 1993 Casavant organs at the Reorganized Latter Day Saints Church in Independence, MO.
- #9442** Naji Hakim of Paris... conversation with and recordings by the young Beirut-born composer-performer, whose accomplishments have placed him at the forefront of contemporary French organ culture.
- #9443** At the Mighty Fortress... variants on Reformation themes in performances by Klaas Bolt, Rosalinde Haas, Margaret Phillips, Samuel Porter, Hans Fagius, Frederick Swann and others.



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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 OCTOBER
His Majesty's Clerks; First Congregational, Western Springs, IL 8 pm

16 OCTOBER
Naji Hakim, masterclass; Cathedral of the Holy Cross, Boston, MA 10:30 am (recital, 2 pm)
Elizabeth & Raymond Chenault; Rye Presbyterian, Rye, NY 4 pm
Nancianne Parella; St Ignatius Loyola, New York, NY 4 pm
Justin Bischof; St Thomas Church, New York, NY 5:15 pm
Peter DuBois; St Paul's Cathedral, Buffalo, NY 4:30 pm
Joanne Rodland; West Side Presbyterian, Ridgewood, NJ 4 pm
American Boychoir; Trinity Cathedral, Trenton, NJ
Singing Boys of Pennsylvania; St Joseph's Church, Scranton, PA 3:30 pm
Gillian Weir; Christ Lutheran, Washington, DC 4 pm
+**Steven Cooksey**; Strasburg Presbyterian, Strasburg, VA 7:30 pm
***James Good**; First United Methodist Church, Elizabeth City, NC 4 pm
Preston Smith, with brass; St Philip's Episcopal, Charleston, SC 9:30 am, 4 pm
Stanislas Derlemaeker; Cleveland Museum, Cleveland, OH 7:45 pm
Marilyn Keiser; Monroe Street United Methodist, Toledo, OH 3 pm
Frederick Swann; Gay Street United Methodist, Mt Vernon, OH 2:30 pm
Nicolas Kynaston; First Congregational, Columbus, OH 8 pm
Todd Säger; Central United Methodist, Lansing, MI 4 pm
Lynne Davis; First Presbyterian, Three Rivers, MI 4 pm
Carol Doran, lecture-workshop; St Matthias Church, Milwaukee, WI 3 pm
Gerre Hancock; St Paul's Episcopal, Marinette, WI 4 pm
Joan Lippincott; East Congregational Church, Grand Rapids, MI 3 pm

17 OCTOBER
Brigitte Haudebourg, harpsichord; Univ of Montevallo, Montevallo, AL 8 pm

18 OCTOBER
Andrew Lumsden; Harvard Univ, Cambridge, MA 7:30 pm
Marilyn Keiser; Christ Church Cathedral, New Orleans, LA 4 pm

19 OCTOBER
Dennis Grannon; Christ Church, Oyster Bay, NY noon

20 OCTOBER
David Bower; St Paul's Chapel, New York, NY noon

21 OCTOBER
Haskell Thomson; Trinity Church, Boston, MA 12:15 pm
Robert Glasgow; Church of the Advent, Boston, MA 8 pm
Andrew Lumsden; Grace Church Episcopal, Utica, NY 8 pm
Cj Sambach; Calvary Baptist, Roanoke, VA 7:30 pm
Willis Bodine Chorale; Memorial Auditorium, Univ of Florida, Gainesville, FL 8 pm
Nicolas Kynaston; Cathedral of St Paul, Detroit, MI 8 pm
His Majesty's Clerks; The Newberry Library, Chicago, IL 8 pm
David Higgs; Cathedral of St Joseph, LaCrosse, WI 7:30 pm
Gillian Weir; Southern Illinois Univ, Carbondale, IL 8 pm

22 OCTOBER
Church Music Workshop; St Mary's Episcopal, Burlington, NJ 9:30 am
William Albright; United Methodist Church, Red Bank, NJ 8 pm
Richard Morgan; St Peter's Episcopal, Morristown, NJ 8 pm
Willis Bodine Chorale; Queen of Peace Catholic Church, Ocala, FL 8 pm
David Craighead, masterclass; First Presbyterian, Evansville, IN 9 am
James Chorale; Grace Lutheran, River Forest, IL 7:30 pm
David Higgs, masterclass; Cathedral of St Joseph, LaCrosse, WI 9 am

23 OCTOBER
Kenneth Starr; Memorial Music Hall, Methuen, MA 3 pm
William Owen; Yale Univ, New Haven, CT 8 pm
Nicolas Kynaston; Univ of Syracuse, Syracuse, NY 4 pm
Dennis James; Bardaoun Opera House, Poughkeepsie, NY 5 pm
Mark Bani; Cadet Chapel, West Point, NY 3:30 pm
Judith Hancock; St Thomas Church, New York, NY 5:15 pm
David Hurd; St Ann & Holy Trinity Episcopal, Brooklyn, NY 4 pm
F. Allen Artz, III; Sacred Heart Cathedral, Newark, NJ 4 pm
William Albright; United Methodist Church, Red Bank, NJ 4 pm
Justin Hartz; Longwood Gardens, Kennett Square, PA 2:30 pm
Pierce Getz; Allegheny Lutheran, Alleghenyville, PA 7 pm
Michael Farris, with orchestra; Edenton Street Methodist, Raleigh, NC 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
John Walker; John Knox Presbyterian, Youngstown, OH 4 pm
James Casey; Cathedral of the Holy Angels, Gary, IN 3 pm
David Craighead; First Presbyterian, Evansville, IN 3 pm
James Chorale; St Luke's Ev Lutheran, Chicago, IL 4 pm
Lectures in Church Music; Concordia Univ, River Forest, IL (through October 25)
Delores Bruch; First United Methodist, Hammond, LA 3 pm
Thomas Trotter; Christ Church Cathedral, New Orleans, LA 4 pm

25 OCTOBER
St Thomas Choir Concert; St Thomas Church, New York, NY
Freda Schemberg; Irvine Auditorium, Philadelphia, PA 12:05 pm

26 OCTOBER
Elizabeth & Raymond Chenault; Rye Presbyterian, Rye, NY 4 pm
Kathy Prinz, with flutes; Christ Church, Oyster Bay, NY noon
Olivier Latry; St Ignatius Loyola, New York, NY 8 pm
Dudley Oakes; St John's Church, Washington, DC 12:10 pm

27 OCTOBER
St Alban's Choir; St Bartholomew's, New York, NY 8 pm
Hazel King & Preston Smith; St John's Lutheran, Charleston, SC 4 pm
David Craighead; Univ of Alabama, Tuscaloosa, AL 7:30 pm

28 OCTOBER
Peter Stoltzfus; Trinity Church, Boston, MA 12:15 pm
Thomas Trotter; Christ Church, Westerly, RI 8 pm
Randy Mullin; Girard College, Philadelphia, PA 8 pm
Andrew Nethsingha; St Paul's Church, Chestnut Hill, PA 8 pm
Luc Ponet; Cathedral of St John the Evangelist, Milwaukee, WI 7:30 pm
Anita Werling; First Presbyterian, Macomb, IL 8 pm
O Lux Beata Recorder Consort; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

29 OCTOBER
Gillian Weir, masterclass; Westminster Choir College, Princeton, NJ 9 am
John Weaver, workshop; Camp Hill Presbyterian, Camp Hill, PA 10 am
American Boychoir; St Wenceslaus Parish, Chicago, IL

30 OCTOBER
Gillian Weir; South Church, New Britain, CT 4 pm

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James Johnson; First Presbyterian, Potsdam, NY 3 pm

D. DeWitt Wasson; St Matthew's Lutheran, White Plains, NY 2:30 pm

Gerard Gillen; St Thomas Church, New York, NY 5:15 pm

Pierce Getz; Trinity United Church of Christ, Telford, PA 7 pm

John Weaver; Camp Hill Presbyterian, Camp Hill, PA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Olivier Latory; House of Hope, St Paul, MN 4 pm

American Boychoir; St Elizabeth Seton Church, Naperville, IL

31 OCTOBER

Marsha Long; St Paul's Chapel, New York, NY noon

Vladimir Koshouba; Univ of Montevallo, Montevallo, AL 8 pm

1 NOVEMBER

Choral Concert; Grace Church, Utica, NY 7 pm

2 NOVEMBER

Mozart, *Requiem*; Church of the Advent, Boston, MA 6:30 pm

Kyle Ritter; St John's Church, Washington, DC 12:10 pm

3 NOVEMBER

Sally Cherrington; St Paul's Chapel, New York, NY noon

Southeastern Historical Keyboard Society; Clayton State College, Morrow, GA (through November 5)

William Albright; Spivey Hall, Morrow, GA 8 pm

4 NOVEMBER

James Welch; Holy Name Cathedral, Chicago, IL 8 pm

6 NOVEMBER

Mozart, *Requiem*; Woodfords Congregational, Portland, ME 4 pm

Andrew Shenton; Church of the Advent, Boston, MA 5:30 pm

Mark Bani; St Thomas Church, New York, NY 5:15 pm

American Boychoir; Alice Tully Hall, New York, NY

James Johnson; SUNY, Buffalo, NY

Pierce Getz; Market Square Presbyterian, Harrisburg, PA 7:30 pm

Singing Boys of Pennsylvania; First Presbyterian, Reading, PA 3 pm

Brevard Chamber Orchestra; First United Methodist, Brevard, NC 4 pm

Hazel King & Preston Smith; St Philip's Episcopal, Charleston, SC 4 pm

Joan Lippincott; St Gregory's Episcopal, Boca Raton, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Stephen Tharp; Rockefeller Chapel, Chicago, IL 5 pm

Paul Manz, hymn festival; Trinity Lutheran, Des Plaines, IL 7 pm

James Welch; St Mary's Roman Catholic, Peoria, IL 3 pm

Haydn, *Missa brevis*; Cathedral Church of the Advent, Birmingham, AL 11 am

Larry Smith; Independent Presbyterian, Birmingham, AL 4 pm

7 NOVEMBER

Choral Concert; St Paul's Chapel, New York, NY noon

Robert Sutherland Lord; Univ of Pittsburgh, Pittsburgh, PA noon

Marianne Webb, workshop; Southern Illinois Univ, Carbondale, IL 7:30 pm

9 NOVEMBER

Choral Concert; St Ignatius Loyola, New York, NY 8 pm

Mark Scholtz; St John's Church, Washington, DC 12:10 pm

Douglas Reed; Univ of Evansville, Evansville, IN 12:15 pm

11 NOVEMBER

Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm

Marilyn Keiser, with orchestra; First Baptist, Asheville, NC 8 pm

The New Oratorio Singers; St Francis de Sales, Lake Zurich, IL 7:30 pm

12 NOVEMBER

Frederick Swann, workshop; Glen Ridge Congregational, Glen Ridge, NJ 10 am

Six Bach Brandenburg Concertos; St Paul's Episcopal, Philadelphia, PA 8 pm

Pierce Getz; First Presbyterian, Bedford, PA 8 pm

The New Oratorio Singers; First United Methodist, Evanston, IL 7:30 pm

13 NOVEMBER

Peter Planyavsky; Woolsey Hall, New Haven, CT 4 pm

John Sherer; St Thomas Church, New York, NY 5:15 pm

Richard Robertson; St Ann & Holy Trinity Episcopal, Brooklyn, NY 4 pm

Westminster Singers; West Side Presbyterian, Ridgewood, NJ 4 pm

Frederick Swann; Glen Ridge Congregational, Glen Ridge, NJ 3 pm

David Arcus; Duke Univ, Durham, NC 5 pm

Preston Smith; Trinity United Methodist, Sumter, SC 4 pm

Judith Hancock; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Tom Trenney, with ensemble; First Church, Congregational, Painesville, OH 4 pm

Thomas Murray; St John's Catholic, Canton, OH 4 pm

Marian & David Craighead; Concordia Theological Seminary, Ft Wayne, IN 4 pm

John Chappell Stowe; Cathedral of St John the Evangelist, Milwaukee, WI 3 pm

Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3:30 pm

The New Oratorio Singers; Divine Word Chapel, Techny, IL 5:30 pm

Kimberly Hess; Church of the Ascension, Chicago, IL 3:30 pm

Craig Cramer; Christ Church Cathedral, New Orleans, LA 4 pm

14 NOVEMBER

Todd Wilson; Hyde Park Community Church, Cincinnati, OH 8 pm

16 NOVEMBER

Stephen Hamilton; Holy Trinity Episcopal, New York, NY 8 pm

Marilou Kratzenstein; St John's Church, Washington, DC 12:10 pm

17 NOVEMBER

Robert Lowther; St Paul's Chapel, New York, NY noon

18 NOVEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm

Gillian Weir; St John's Lutheran, Allentown, PA 8 pm

Thomas Murray; St Paul the Apostle, Chicago, IL 8 pm

Betty Louise Lumby; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

19 NOVEMBER

American Boychoir; Westminster Choir College, Princeton, NJ

20 NOVEMBER

Martin Jean; Cadet Chapel, West Point, New York 3:30 pm

David Liddle; St Ignatius Loyola, New York, NY 4 pm

Marsha Long; St Thomas Church, New York, NY 5:15 pm

Hofstra Chamber Singers; Christ Church, Oyster Bay, NY 3 pm

Singing Boys of Pennsylvania; Boyertown Area High School, Boyertown, PA 8 pm

Eddie Huss; St Philip's Episcopal, Charleston, SC 4 pm

David Higgs; St Paul's-by-the-Sea Episcopal, Jacksonville Beach, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert; First Congregational, Columbus, OH 4 pm

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*Trudy Faber, organ and harpsichord; Advent Lutheran, Cedarburg, WI 3 pm
John Bryant; St Gall Church, Chicago, IL 4 pm

22 NOVEMBER
Michael Fortson; Irvine Auditorium, Philadelphia, PA 12:05 pm

23 NOVEMBER
Marvin Mills; St John's Church, Washington, DC 12:10 pm

25 NOVEMBER
David Liddle; Trinity Church, Boston, MA 12:15 pm

26 NOVEMBER
Peter Conte, with choir; Longwood Gardens, Kennett Square, PA
Frederick Swann; Presbyterian Homes, Evanston, IL 7:30 pm

27 NOVEMBER
 Baroque Concert; King's Chapel, Boston, MA 5 pm
H. Ross Wood; Church of the Advent, Boston, MA 5:30 pm
 Lessons & Carols; Grace Church, Utica, NY 4 pm
K. Bryan Kirk; St Thomas Church, New York, NY 5:15 pm
Mark Bani; St Ann & Holy Trinity Episcopal, Brooklyn, NY 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Frederick Swann; Presbyterian Homes, Evanston, IL 3:30 pm
Carole Terry; Independent Presbyterian, Birmingham, AL 4 pm

29 NOVEMBER
Ralph Fisher; Irvine Auditorium, Philadelphia, PA 12:05 pm

30 NOVEMBER
Theodore Guerrant; St John's Church, Washington, DC 12:10 pm

UNITED STATES
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15 OCTOBER
 Plymouth Music Series; Orchestra Hall, Minneapolis, MN 8 pm
Jesse Eschbach, workshop; First Presbyterian, Tulsa, OK 10 am

16 OCTOBER
Pamela Ruitter-Feenstra; College View SDA, Lincoln, NE 8 pm
Jesse Eschbach; First Presbyterian, Tulsa, OK 5 pm
Glen Frank; St Mary's Cathedral, San Francisco, CA 3:30 pm
 Treorchy Male Choir of Wales; Grace Cathedral, San Francisco, CA 5 pm

17 OCTOBER
Michael Farris; Central United Methodist, Kansas City, MO 8 pm

18 OCTOBER
Lorenz Maycher, with piano; First Presbyterian, Kilgore, TX 8 pm

21 OCTOBER
Thomas Trotter; Grace Cathedral, San Francisco, CA 8 pm

23 OCTOBER
Stephen Hamilton; Pilgrim Congregational, Duluth, MN 4 pm
Gillian Weir; Christ United Methodist, Rochester, MN 7:30 pm
George Emblom; St Mary's Cathedral, San Francisco, CA 3:30 pm

25 OCTOBER
Thomas Trotter; Wichita State Univ, Wichita, KS 7:30 pm
Lorenz Maycher, with piano; Oklahoma State School for the Blind, Muskogee, OK 8 pm

26 OCTOBER
Thomas Trotter; Wichita State Univ, Wichita, KS 10:30 am

28 OCTOBER
Todd Wilson; Univ of Iowa, Iowa City, IA 10 am, 8 pm
Cherry Rhodes; Univ Methodist Temple, Seattle, WA 8:15 pm

29 OCTOBER
Todd Wilson, workshop; Univ of Iowa, Iowa City, IA 9 am
Huw Lewis, workshop; Univ of Northern Iowa, Cedar Falls, IA 10:30 am
John Renke; St Mary's Cathedral, San Francisco, CA 3:30 pm
Frederick Swann; Loyola Marymount Univ, Los Angeles, CA 7:30 pm

30 OCTOBER
 Bach, *B Minor Mass*; St Louis Symphony Community School, St Louis, MO 7 pm

31 OCTOBER
James Welch; St Mark's Episcopal, Palo Alto, CA 8 pm

1 NOVEMBER
Huw Lewis; Univ of Northern Iowa, Cedar Falls, IA 8 pm

5 NOVEMBER
David Higgs; First United Methodist, Albuquerque, NM 7:30 pm

6 NOVEMBER
 Hymn Festival; St Stephen Presbyterian, Ft Worth, TX 7 pm
David Higgs, masterclass; First United Methodist, Albuquerque, NM 10 am
 Festival Concert; Trinity Episcopal, Santa Barbara, CA

11 NOVEMBER
Gillian Weir; St Mark's Cathedral, Seattle, WA 8 pm

12 NOVEMBER
 The Ensemble Singers; Basilica of St Mary, Minneapolis, MN 8 pm

13 NOVEMBER
Lucius Weathersby, with ensemble; Church of the Beatitudes, Phoenix, AZ 7 pm
Stephen Sharp; St Mary's Cathedral, San Francisco, CA 3:30 pm

15 NOVEMBER
Douglas Cleveland; St Paul's United Methodist, Houston, TX 7:30 pm

18 NOVEMBER
***Jon Gillock**; St Stephen Presbyterian, Ft Worth, TX 8 pm

19 NOVEMBER
James Welch; LDS Church, Arcadia, CA 7:30 pm

20 NOVEMBER
 Bach Aria Festival; Second Presbyterian, St Louis, MO 4 pm
Dorothy De Rooij; St Mark's-on-the-Campus Episcopal, Lincoln, NE 8 pm
 Choral Concert; St Stephen Presbyterian, Ft worth, TX 7:30 pm

INTERNATIONAL

15 OCTOBER
Ian Tracey; Liverpool Cathedral, England 3 pm

16 OCTOBER
****Maija Lehtonen**; St Paul's United, Thunder Bay, Ontario

17 OCTOBER
Gerre Hancock, choral training; Christ Church Cathedral, Ottawa, Ontario 7 pm

18 OCTOBER
Simon Preston, with orchestra; Westminster United, Winnipeg, Manitoba 8 pm

19 OCTOBER
Gerre Hancock; Christ Church Cathedral, Ottawa, Ontario 8 pm

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22 OCTOBER
Roy Massey; Priory Church, Christchurch, Dorset, England 7:30 pm

23 OCTOBER
David Mulbury; St James Westminster Anglican, London, Ontario 8 pm
Simon Preston; Westminster United, Winnipeg, Manitoba 8pm

25 OCTOBER
Andrew Lumsden; St Andrew's Presbyterian, Stratford, Ontario 7:30 pm

6 NOVEMBER
David Palmer; with trumpet; All SS Anglican, Windsor, Ontario 4 pm

9 NOVEMBER
Sylvie Poirier & Philip Crozier; Christ Church Cathedral, Ottawa, Ontario 8 pm

10 NOVEMBER
Iain Quinn; University Chapel, Coimbra, Portugal 9 pm

11 NOVEMBER
Iain Quinn; Cathedral, Oporto, Portugal 9:30 pm (also November 12)

Organ Recitals

CARL L. ANDERSON, First United Methodist Church, Elizabeth City, NC, July 11: *Toccata, Adagio and Fugue*, S. 564, *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *Ich ruf zu dir, Herr Jesu Christ*, S. 639, Bach; *Sonata Eroica*, Jongen; *Prelude and Fugue in g*, Dupré; *Intermezzo (Symphony VI)*, Widor; *Roulade*, Near; *Variations on an American Hymn Tune*, Young.

GORDON ATKINSON, First United Methodist Church, Jupiter-Tequesta, FL, April 23: *Tuba Tune in D*, Lang; *Air and Gavotte*, Wesley; *Toccata and Fugue in d*, S. 565, Bach; *Soliloquy*, Atkinson; *Choral No. 3 in a*, Franck; *Litanies*, Alain; *Solemn Melody*, Davies; *To a Wild Rose*, MacDowell; *Elegy*, Thalben-Ball; *Praeludium*, Pastoral, Finale (*Das Holsteinische Orgelbüchlein*), Micheelsen; *Toccata (Symphony No. 5)*, Widor.

VIRGINIUS BARKAUSKAS, The Baptist Temple, Brooklyn, NY, February 12: *Offertoire sur les Grands jeux*, Couperin; *Sonata II in c*, *Prelude and Fugue in a*, Bach; *Impromptu*, *Carillon de Westminster*, Vierne; *Variations on "America"*, Ives; *Three Remembrances*, Brilius; *Allegro (Symphony No. 6)*, Widor.

DAVID BEYER, First United Methodist Church, Sioux Falls, SD, July 6: *Te Sonate pour le Grand Orgue*, op. 89, Guilman.

JAMES BIERY, with Jill Soltero, soprano, and Leila Tofig, mezzo-soprano, Church of St. Joseph, New Haven, CT, April 24: *Voluntary in d*, Stanley; *Dix*, *Heimlein*, *Worgan*, *Diademata*, Lutkin; *Maria, Mater gratiae*, Fauré; *First Suite for Organ*, Borowski.

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PHILIP T.D. COOPER, Huff's Union Church, Hereford Township, June 25: *Toccata in C*, Pachelbel; *Nun komm der Heiden Heiland*, *Vater unser im Himmelreich*, *Gott der Vater wohn uns bei*, Krieger; *Fuga aus G*, Vetter; *Ciaccona in d*, Pachelbel; *Warum sollt ich mich denn grümen*, Walther; *Pastorella in F*, S. 590, *Vom Himmel hoch*, S. 700, Bach; *Captain Sargent's Quick March*, The London March, The Unknown, *Soldier's Joy*, General Washington's March, anon c. 1780; *Lesson VI in C*, Moller; Thomas Jefferson's March, New Jersey, Minuet and Hornpipe, Guardian Angels, Polonasz, Buonaparte's March, anon c. 1790; *Governor Gibb's March and Quickstep*, Shaw; *The 4th of July: A Grand Military Sonata*, Hewitt.

PHILIP CROZIER, Oratoire St-Joseph du Mont-Royal, July 13: *Moto Ostinato*, *Mysterium*, *Lied des Leiermannes*, *Walpurgisnacht*, Eben; *Prélude sur le Choral de la Passion*, Wiedermann; *Allegretto*, *Scherzo*, Whitlock; *Toccata, Adagio and Fugue*, S. 564, Bach; *Prélude en Ut*, Bairstow; *Pastorale*, Fricker; *Rhapsody on a Ground*, Statham; *A Festive Voluntary*, Eben.

MARGARET DE CASTRO, St. James United Church, Montréal, Québec, June 21: *Tiento lleno de quarto tono*, de Heredia; *Wir glauben all*, S. 740, *Wenn wir in höchsten Nöthen sein*, S. 668, *Prelude and Fugue in c*, S. 546, Bach; *Master Tallis' Testament*, Howells; *Prélude et Fugue en mi-bémol majeur*, op. 99, Saint-Saëns.

RAFAEL DE CASTRO, St. James United Church, Montréal, Québec, July 5: *Tiento XVII-Pange Lingua*, Cabanilles; *Batalla Famosa*, Anon XVIII c.; *Drei Tonstücke*, Gade; *Finale (Symphonie Gothique)*, Widor.

JAMES DIAZ, Museum of Art, Cleveland, OH, May 11: *Concerto in d*, Vivaldi/Bach, S. 596; *Fantasy for Flute Stops (Suite)*, Sowerby; *Pastorale and Toccata*, Conte.

PETER DUBOIS, St. Matthew's Episcopal Church, Charleston, WV, June 26: *Toccata and Fugue*, op. 59, nos. 5 & 6, Reger; *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, Bach; *Tell me, lovely Shepherd*, Boyce; *Air (Orchestral Suite No. 3 in D)*, *Prelude and Fugue in D*, S. 532, Bach; *Sonata II*, Hindemith; *Sicilienne (Suite)*, Duruflé; *Carillon-Sortie*, Mulet.

STEVEN FISCHER, Museum of Art, Cleveland, OH, May 18: *Finale (Symphony No. 2)*, Widor; *Canon No. 5 in b*, Schumann; *Menuet Gothique*, *Prière à Notre-Dame (Suite Gothique)*, Boëllmann; *Te Deum*, Langlais.

BLAKE GOODALL, Appalachian State University, June 2: *Ciaccona in c*, BuxWV 159, Buxtehude; *Thou man of grief remember me*, *On Jordan's stormy banks I stand*, *Alas and did my Savior bleed*, *Once more my soul the rising day*, Read; *Prélude*, *Fugue et Variation*, Franck; *Echo Fantasia*, Sweelinck; *Five Voluntaries for Organ Manuals*, Pinkham; *Toccata, Adagio and Fugue*, S. 564, Bach.

FREDRICK GUZASKI, Methuen Memorial Music Hall, Methuen, MA, June 29: *Sonata No. 14*, Rheinberger; *Eleven Chorale Preludes*, op. post. 122, nos. 1, 4, 5, 8, 10, 11, Brahms; *Pastorale*, op. 19, Franck; *Tanz-Toccata*, Heiller; *Toccata and Fugue in F*, S. 540, Bach; *Romance*, Final (*Symphony No. 4*), Vierne.

CARLENE NEIHART, Morrison United Methodist Church, Leesburg, FL, March 7: *Rondo in G*, Bull; *Pièce Héroïque*, Franck; *Water Music Suite*, Handel, arr. Neihart; *Toccata and Fugue in d*, Bach; *Fanfare*, Lemmens; *Impromptu*, Vierne; *How great Thou art*, Wood; *I love to tell the story*, Ore; *He leadeth me*, Spang; *Tu es petra*, Mulet.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montréal, Québec, June 28: *Sinfonietta*, Bédard; *Suite Montréalaise*, Jackson.

IAN QUINN, with Catherine Manson, violin, St. Mary's Church, Battersea Church Road, London, England, May 14: *Ich hatte viel Bekümmernis*, S. 660, Bach/Liszt; *Elisabeth-Legende*, *Orpheus*, *Weihnachten*, Liszt; *Prière*, Saint-Saëns; *Sechs Stücke*, op. 150, Rheinberger; *Benedictus*, *Offertorium (Ungarischen Krönungsmesse)*, Liszt.

DANIEL ROTH, Cleveland Museum of Art, Cleveland, OH, March 6: *Prelude and Fugue in E-flat*, S. 552, Bach; *Chorale (Symphonie Romane)*, *Intermezzo (Symphonie VI)*, Widor; *Prelude and Fugue in e*, Mendelssohn/Best; *Prière*, Franck; *Scherzo (Symphonie II)*, Vierne; *Le Jardin suspendu*, Alain; *Final Te Deum*, Roth; *Improvisation* on submitted themes.

GILLIAN WEIR, First Presbyterian Church, Nashville, TN, April 29: *Suite du deuxième ton*, Guilain; *Trio Sonata I in E-flat*, S. 525, *Sei gegrüßet, Jesu Gütig*, S. 768, *Toccata in F*, S. 540, Bach; *Final in B-flat*, Franck; *Scherzo*, Duruflé; *Salamanca*, Bovet; *Scherzo Symphonique*, Guilman.

ANITA EGGERT WERLING, with brass and percussion, First Presbyterian Church, Macomb, IL, April 15: *Solemn Entry*, Strauss; *The Hollow Men*, Persichetti; *Grand Choeur Dialogue*, Gigout; *Aria (Stabat Mater)*, Rossini/Liszt; *Music for an Occasion*, Bales; *Cortège*, Litaize; *Jesu, meine Freude*, Marks; *Poème Héroïque*, op. 33, Dupré.

GERALD WHEELER, St. James United Church, Montréal, Québec, June 14: *Cortège Académique*, MacMillan; *Symphonie III*, Vierne.

TODD & ANNE WILSON, Nardin Park United Methodist Church, Farmington, MI, March 13: *German Rounds*, op. 25, Moszkowski; *Brandenburg Concerto No. 3*, Bach/A. Wilson; *Pas de deux (Souvenirs)*, Barber; *Sonata for Piano and Organ*, A. Wilson; *Concerto No. 3 in G*, Soler; *Concerto No. 2 in f*, Chopin; *Variations on a Theme of Paganini*, T. Wilson.

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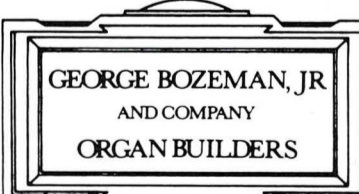
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PIPE ORGANS FOR SALE

Moller "Haus Orgel" opus 9570, II/4 EP unit. Fits under 8', ideal for studio or chapel, \$25,000 or best offer. 214/221-3784.

20-yr.-old Rieger tracker with full five-year warranty from the Noack Organ Company. II/11 stops (13 ranks), oak case, excellent condition. Available July, 1995. \$65,000 installed, voiced for your building, and warranted like a new organ by the builder of the church's new larger instrument. For information: Mr. Fritz Noack, Noack Organ Co., Main and School Streets, Georgetown, MA 01833. 508/352-6266, fax 508/352-8535.

Vintage 1947 Moeller Artiste, 2-manual, 3 ranks, 32 pedal, 19 stops, blower self-contained. Unmodified. In excellent condition. To be sold to the highest bidder. Owner reserves the right to reject any or all bids. Buyer to remove immediately after purchase. For further information contact Levens Organ Company, 229 Maple, Buffalo, IA 52728; 319/381-1242 or Dr. Calvin Grimes, 306 Peyton Road S.W., Atlanta, GA 30311; 404/996-2977.

Tracker positiv/continuo organ, 4 stops, 6 ranks, ten years old: 8' Ged., 4' Rohrl., 2' Princ., Mix. III, 54-note compass, blower in bench, moveable on casters. \$8,000 O.B.O. 310/473-2058.

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Allen organ, 30+ years old, manufact. Macungie, PA, Type 33, Serial #2708. Console, keys, pedals good cond., inner works not salvageable (?), or only by exp. restorer. \$1000 or B.O. by 11-30-94. Buyer must remove. Contact Arbutus Lodge #170 F & AM, c/o Mark Logan, 38 Colonial Ave., Cape May Court House, NJ 08210. 609/886-9497.

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Rodgers Essex 655 2-manual classic-concert organ. Excellent condition with additional features. Complete information upon written request: Harold Hockman, 46372 La Duke Rd., Westfir, OR 97492.

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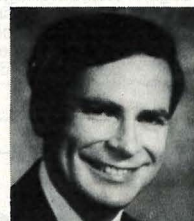
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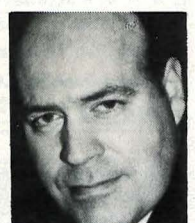
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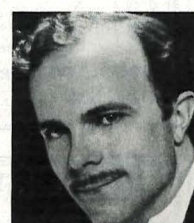
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